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BENVENUTO CELLINI

AS REPRESENTATIVE OF THE ITALIAN RENAISSANCE



Very welcome and dear, exclaimed a certain Florentine father in the year 1500, when his new-born son was presented to him. "Welcome and dear" to readers throughout the world is still to-day the memory of the life then begun. It is cherished in spite of the vagaries, the follies, and even the crimes of which it is so largely composed. This is because the personality of Benvenuto Cellini is perfectly representative of the period in which it rose; because it typifies for us

the Italian Renaissance, like Brunelleschi's dome, or, it were better to say, like Niccola Pisano's pulpit; since the latter work is a union of the two elements, the classic and the mediæval, which, being blended, produced a new phase of society, and pictured their singular union as in a mirror throughout all the arts of form.

Let us for a moment consider that first great monument of Italian sculpture, as it stands to-day in the Baptistery of Pisa, in order to convince ourselves how accurately it foreshadows in artistic terms all that Benvenuto's life represented in deeds some two centuries and a half later.

In Niccola's pulpit that which is classic dominates. The supporting columns are Romanesque: that is, Roman, plus a

barbarian element. The supported body has its surface covered with sculptures in relief, from among which the form of Samson leaps out to challenge our eyes. The athlete is heavy in proportion; he suggests no pliancy, no rapid muscular action. Yet his Greek origin is so evident that the story of the Hippolytus, the figure from which he was modeled, is superfluous as a commentary upon him. He is emphasized artistically by two figures in low relief placed behind him, on either side, and crouching, in order to follow the sweep of the archivolts: in a word, playing only a decorative and accessory part, in accordance with the point of view from which the mediæval world regarded the art of sculpture.

Thus in Niccola's pulpit we have what at the first glance appears to us an ill-assorted assemblage of parts. But later, as we think, compare, and exercise our judgment, we find that this meeting of the Greek and the Gothic is no loose, fortuitous connection, but rather a firm alliance revealing in this its first appearance the signs of that productiveness which made it the parent of a distinct and important period of art.

Then, as the art of a given age is but the reflection of contemporary life, we may apply the suggestions gathered from this first work of the Italian Renaissance as a factor toward the solution of that problematical character, Benvenuto Cellini, who, perhaps better than any other, represents the exuberant vitality, the disproportions, the contradictions, the passionate search for beauty, the wilfulness, imaginative qualities, and superstitions which so fascinate the lover of history that he turns to the Revival of Learning with an ardent thirst for the enjoyment to be derived from its study.

To represent the Renaissance certain stern critics of men might ask why it is not wiser to select Galilei, Leonardo da Vinci, Michelangelo, or some other noble type illustrious through mental attainments or spiritual force. But the answer to this

question is ready at hand. It is prompted by the fact that the great men just mentioned could typify alone the passion for scientific research, the art-impulse, the revolt against established authority, which were distinguishing characteristics of the period. These men were content to obey one ruling and imperious passion; submitting to it without resistance all their remaining qualities, human, racial, and individual.

But it was not so with Benvenuto Cellini. The impulses of his age were balanced in him. He was superlatively imaginative and creative; burning with enthusiasm for beauty; devout after the manner of a child for whom the age of reason is far distant. At the same time, he was brutal, and on occasion bloodthirsty almost to the point of bestiality; credulous as if he had lived in the darkest century of the Middle Ages; boastful and cunning as any hero of the animal-epos: Puss-in-Boots, or Reynard the Fox, whom he resembles closely enough to be their brother.

Thus, it must be insisted, he was a compound of the classic and the mediæval. He was unmoral like the Greek; since, while committing crimes and offenses, he appeared to be as unconscious of evil-doing as Homer's gods themselves. Like the Greek too, he cherished a beautiful statue or vase beyond any work of the Divine Mother of life. He abandoned himself to his impulses; drinking deeply of the joys of sense, and intoxicating himself with them alike, whether they came fresh and crude from the first fermentation of Nature, or whether they were refined and subtile. He could excite a street brawl "bred of an airy word," leave his adversary agonizing upon the pavement, and return calmly to his workbench, there to enter into an artistic ecstasy, as the lovely form of some goddess or nymph was revealed to him, quivering into life beneath the touch of his own chisel.

Thus was Benvenuto an animated relic of the classic civilization, a Greek re-incarnated to pass a second life in sixteenth-century Florence. But, like Niccola's pulpit, he was not purely Greek. He had also his Gothic, or mediæval element: something like the two crouching figures behind the Samson, which reconciled and fitted him to his surroundings; which stamped him with the seal of his period. He was more complex than it was ever possible for a Greek to be. A religion teaching the purifying power of suffering and sacrifice, laid hold, at certain times, of this half-pagan being and made him of the brotherhood of St. Francis, and Dante, and John Bunyan. When Benvenuto was imprisoned upon false charges by Pope Paul III., and lay in the foul Roman dungeon, hourly expecting death, he was consoled by a heavenly vision, which remained in his soul, definite and glorified, until long years afterward, he materialized it into a marble crucifix. Nor could any Cromwellian Puritan have sung the Penitential Psalms more fervently than this same prisoner who, for the time being, was exalted above physical fear, and overwhelmed solely by the sense of his own vileness.

At these bitter moments, certain experiences of his life became for him as if they had never been. He was no longer the Benvenuto who had used his sword to rid the earth of men having no right to existence from the simple fact that they were his enemies. Nor had he aught in common with his wanton self who, in the days of Pope Clement VII. and the Constable of Bourbon's siege of Rome, had, for idle pleasure, during a cessation of hostilities, pointed the guns of St. Angelo upon the Frenchmen as upon living targets, and brought down, with surprising accuracy "a courtier in rose-color," whose gay costume marked him among his more soberly attired companions in the field.

In this awful crisis just as in his hours of artistic ecstasy, of sensuous self-indulgence, or of brutal rage, Benvenuto drained

the cup of experience to the last drop. He was intense like the true Italian; necessarily complex as a representative of the Renaissance period; pagan or Christian, Greek or man of northern barbarian blood, according to his impulse or his environment. He was inconstant and subject to violent changes, simply because of his extreme sensibility, of his responsiveness to surrounding conditions. In his mind impression followed upon impression, effacing everything that had preceded.

So, naturally upon his release from the soul-racking agonies of his captivity, he thrust from him the moods engendered by solitude, by want of sunlight and healthful occupation. Once again, he started in hot pursuit of what he named "inestimable novelty:" that is, the varied and stormy experiences resulting from intercourse with sovereigns and noble patrons, conflicts with fellow-artists, and singular adventures in travel.

This crisis (1538-1540) occurring about midway in his life, affords a convenient point from which to judge his character. For, in the ordinary man, it would have wrought a thorough change. It would have saddened, aged, and discouraged the one who experienced it. This could not be the case with Benvenuto Cellini. His nature was of firm, strong texture, while his extravagances of act and expression were simply as a highly colored decoration appearing on the surface of the fabric. Therefore, after, as well as before, the crisis of his unjust imprisonment, we find him "most forward still in every deed of good or ill;" often laying aside what, with childlike simplicity, he calls his "fine studies" and his "beautiful performance of music," to place them in the "rear of weapons," and applying himself to the accomplishment of deeds which, in the telling of his own pen at least, should make the world wonder.

Indirectly for the wayward, lawless acts of his life we owe him an incalculable debt of gratitude. For had they never

been committed, we should not have inherited from him that priceless historical document which exists in his "Autobiography:" valuable, not as the record of deeds of violence, magnified and distorted by the lens of gross self-appreciation, nor yet as the intimate history of a citizen-artist of Florence—for we have other and much more precious material of this kind; but unique as a commentary upon popes and kings, artists and tradesmen, soldiers and peasants; as a moving picture of all sorts and conditions of men, seized at the proper moment and rendered faithfully, with absolute preservation of the picturesqueness and the tumultuous energy of the period. How far removed is Benvenuto's "Autobiography" from the dry chronicles which were intended to constitute the authoritative sources of the history of those times! How like a picture of Rembrandt is his narrative, with its forced and concentrated lights, and its deep shadows so productive of artistic effect! He was unspoiled by literary training, and he derived his force from pure simplicity. As he tells his tale, we sometimes mistake him for the primitive man before he tasted the apple. So ingenuous, so unreserved is he in his self-delineation! Anon, he is a bravo, standing in a slender thread of a street, between two rugged piles of Tuscan masonry, and calling to his frightened opponents massed together like trembling sheep:

"Whoever comes out of that shop, would better run for a confessor, since a doctor will be unnecessary."

A new transformation takes place, and we see him as the original of Gil Blas, or of Monte-Cristo, the hero of thrilling adventures, with all men and conditions against him and final victory upon his side. No dramatic situation could be better prepared than the description in terse Florentine speech of Benvenuto's escape from St. Angelo. We first see him hanging by the knotted bands of his bed-linen from the battlements

of the fortress: pale moonlight all about him, and he, in a complete costume of white making an opaque spot upon the liquid silver of the Roman air.

All this is related with a miserly economy of words which does but enforce the impression. Then, we discern him in the gray dawn, a pitiable, maimed object, crawling on hands and knees, his leg broken, blood streaming from his head over his white garments, attacked by dogs, defending himself with his dagger, and making his painful way toward the palace of a noble lady protector.

We have here a vividly realistic picture. A man struggling for his life against fearful odds, is always a hero more or less, even if he be a justly confined prisoner. That certainly Benvenuto was not, and, as we read his homely words, time is obliterated. It is as if we looked down upon him from our own window. We know that his religion was of low type, quite apart from morality, and that the deity whom he worshipped was a fetish. Yet how true rings the cry which in his extremity he casts to Heaven:

"O Lord God, favor my cause for Thou knowest that I am in the right, and that I strive to help myself!"

Self-help, in view of his resourcefulness, his rapidly working brain, his readiness to sacrifice all else to a chief temporary purpose, was much easier for Cellini than for most other men, even those of distinguished powers. Eight years after his final release from the fortress of Rome, we find him in Florence casting for Duke Cosimo I. the bronze statue of "Perseus," his principal extant work. This event afforded him the occasion of showing himself as persistent, as "foursquare to the blows of Fortune," as he proved to be in his earlier miraculous physical escape. Again in a few telling words he pictures the successive discouraging states of the molten metal. He does not forget even the kicks and curses which he showered upon his servants;



or the palid, stolid faces of his helpless attendants; or the dry oakwood, whose whereabouts he recalls at the critical moment. Then we see the fever-stricken artist, just risen from his bed of suffering hurling with trembling hands his pewter table-service into the furnace. In this description words become something more than symbols of sense. From them the eye of the reader seizes a picture bold and definite as a Velasquez; the ear hears the crash of the metal until two hundred pieces have been offered to the flame, and, following upon the harsh discords, the prayer of Benvenuto, couched in the terms of one of the most solemn suffrages of the Litany, rises sincere, touching, and awe-inspiring. The metal liquefies and the mold fills. Meanwhile emotion and action have purged away the fever, and, at dawn, the artist-craftsman goes to his rest exhausted, yet exultant. During this short narrative Benvenuto has appeared as a fiend, as a saint glorifying God, as a commander

capable of rallying his forces about a last hope, and of leading them to a successful issue, even though ruin threaten on every side.

In each of these parts, Benvenuto was true to himself, and had he been less complex, we could not have found in him that representative of his race and times which many a man of higher nature and greater genius then failed to be. Benvenuto in this, as in every other critical moment of his life, typified his age in his own acts, and therefore immortalized himself, even though, to borrow the words of his most impartial judge among English writers, John Addington Symonds, "that age was one of adventurers, bandits, braggarts, Ishmaelites, and tyrants."

It is then as true as it would have been surprising to its author, that the great fame of Benvenuto Cellini rests principally upon the Autobiography, which he began in his fifty-eighth and closed in his sixty-third year. Subject to a common human blindness, he failed to estimate rightly either his gifts or his limitations. His "Perseus" he believed to be the masterpiece of Tuscan sculpture, while he regarded himself as a poor writer and a yet poorer speaker. The world—and the word "world" does not here convey too



wide a meaning—has reversed his self-judgment. To the familiar narrative dictated to an apprentice goldsmith, the Florentine Academy decreed a place among the Italian classics. To the same narrative Goethe, who opened the eyes of his countrymen to the beauties of Greek art and literature, devoted himself gladly as a translator; while a critic of wholly different type, the positivist Auguste Comte, placed Cellini's Autobiography on a very limited reading list suited to the study of a reformed humanity.

As to the exaggerated value set by Cellini upon his works as an artist, a few words of explanation will suffice. Though he himself recognized no superior among the sculptors, his contemporaries, save the aged Michelangelo, whom he designated as *quel divino*, every critic now knows that he was immeasurably excelled by the much younger John of Bologna, and that he was also surpassed by Sansovino, the Venetian Praxiteles. This result was most natural, since Cellini beginning as a goldsmith, in common with most Italian artists of the High Renaissance, whether sculptors, or painters, developed his first art to greater length than was usual. In Benvenuto's day, the goldsmith was architect, sculptor, and painter. He was three artists in one: constructing miniature cathedrals to serve as reliquaries; chiseling them with minute effigies of saints and martyrs, and decorating them with colored enamels. He was honored with the high favor of popes, kings, and princes, and labored under no professional inferiority, when compared with those who practised what we now regard as the fine arts in the strictest sense.

As may be imagined, the artistic peril incurred by the goldsmith-sculptor was his pardonable tendency to see in small. This was the fault never overcome by Benvenuto, and which lies at the root of all that displeases in his "Perseus" of the Loggia dei Lanzi, Florence, and in his "Nymph of Fontainebleau," now in the Louvre.

Unaccustomed to use a living model for the figures destined to ornament a chalice, a handmirror, or a medallion, he relied upon his sense of proportion to guide him in his life-size statues, with the result that the torso of his "Perseus" is too high for the supporting legs, and that the form of the reclining "Nymph" is abnormally elongated. As a goldsmith, too—and one of the very greatest of his craft—he loaded his "Perseus" with labored and delicate ornament; in this respect going beyond Donatello in his "David," and Ghiberti in his Baptistery Gates. Judged impartially and compared with each other, the two first-mentioned figures, by their errors of proportion, by their lack of facial expression, by their general effect as assemblages of parts, rather than as unified compositions, stand as proofs that Benvenuto should have confined his work to the lesser and decorative arts in which he so brilliantly excelled. The little wax model of the "Perseus" is lighter, less strained in pose, more harmonious in measurements, than the large bronze. The salt-cellar in the Museum at Vienna, representing earth and ocean, enchants us with its charming detail; while the long-limbed "Nymph of Fontainebleau" loses all principality amid the animals and the forest-spring with which she is grouped.

These two subjects, a bronze bust greatly praised by Michelangelo, and the famous crucifix of the Escorial alone remain to testify to the work of Cellini as a sculptor in large. He had reached the age of forty-three, when he made in Paris the "Nymph" for King Francis. He had completed his forty-eighth year, when he cast his bronze "Perseus," for Duke Cosimo, in Florence. His most exquisite things, his small and precious objects of goldsmithing are lost, and the world is thereby poorer in beauty. We can never cease to regret the morses, medallions, rings and brooches, which teemed from his workshop only to meet with destruction, as a consequence of their intrinsic value, or to

liquefy in the furnace under the stress of their owner's poverty. Still, the chief treasure produced by this unique artist remains intact: the book whose fascination, age cannot wither, and whose infinite variety familiarity is powerless to diminish.

Quietly, at the beginning of the year 1570, Messer Benvenuto Cellini came to his end, after more than a half-century



Gold Cups, Florence, School of Cellini.

of artistic production, which he had passed in Rome and in Florence, with the exception of five years' service at the court of King Francis I. His native city forgave him his turbulent temper and his crimes, and freely paid him final honors. The artists whom he had ceaselessly attacked with bitter tongue, with trenchant pen and sword, laid his mortal remains to rest in the chapter-house of the Santissima Annunziata. His spirit still walks abroad, one of the most vital of the famous of all times, who have passed over to the majority.

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To be wealthy a rich nature is the first
requisite and money but the second.—Stevenson.

WINDOW TRANSPARENCIES

THERE comes a short time in the autumn when it seems as if the Master Painter were giving us a series of color pictures each more brilliant than the one before. There are complementary harmonies, arrangements of analogous hues, and every now and then we come upon a perfected harmony that sets all our color nerves a-tingle with delight. It's the Creatore color music of the seasons.

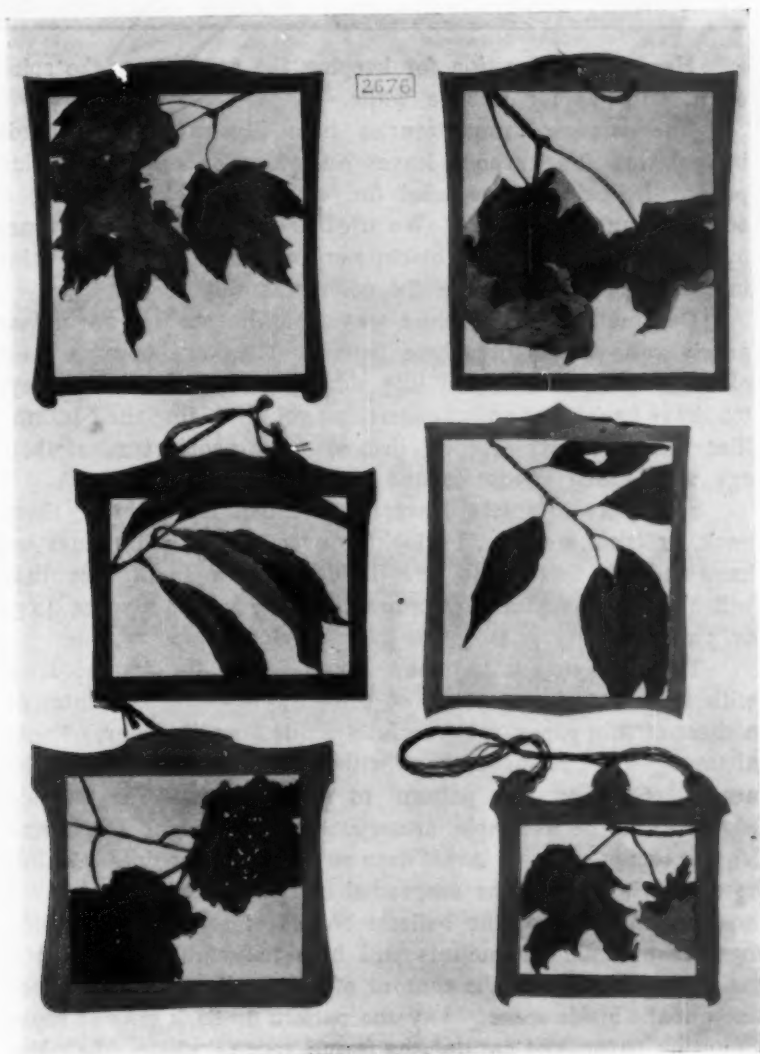
"With what a glory comes and goes the year!" We were charmed with those plum-juice colorings of the early spring, with the soft mysterious hues the garments of the approaching summer floated to the gentle breeze; with the strength and virility of tone in the days of midsummer. Now 'tis autumn! The days have brought the year to its perfection and are displaying it in the fullness of its splendor.

"There is a beautiful spirit breathing now
Its mellow richness on the clustered trees,
And, from a beaker full of richest dyes,
Pouring new glory on the autumn woods,
And dipping in warm light the pillared clouds."

This brilliancy of coloring brings joy to the heart of the child. How he loves to collect autumn leaves! What fun to paint them! How natural such a desire! The glory of the autumn shining on the hills is but one of the constant symbols set ever before us of the continuous creative energy of God.

It is a part of our inheritance that we share with Him this desire to create and to make records of His work in nature as our work in art.

All through the year we have cautioned the youngster against using his colors too strong, while he, little Indian, has desired to mix them as bright as his box of colors would allow. Now let him have his heart's desire and paint his cluster of leaves as brilliantly as he sees it.



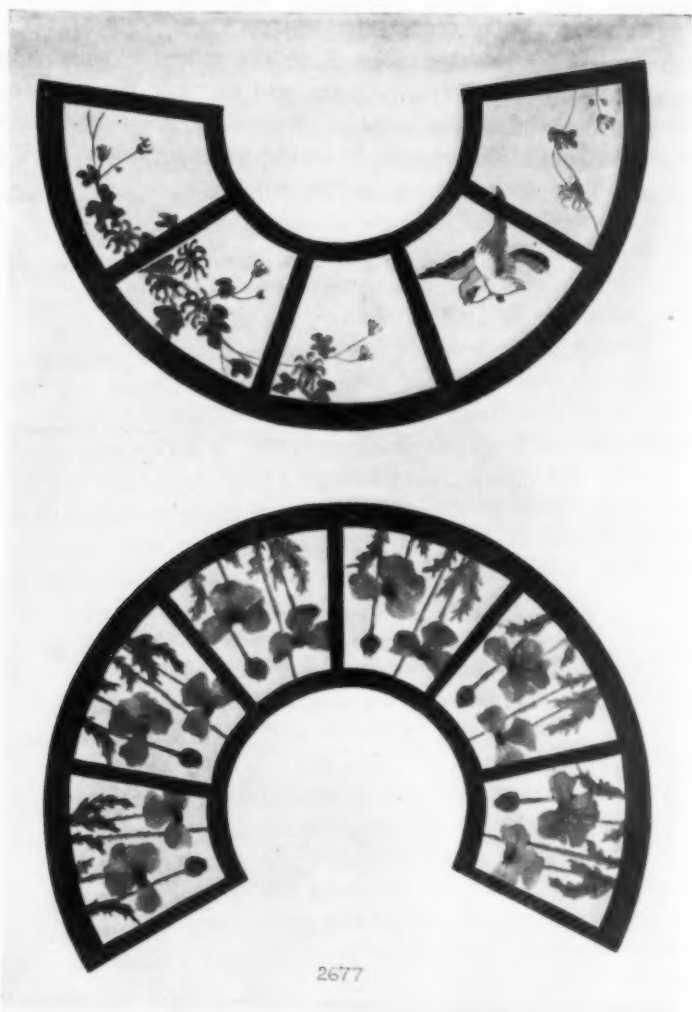
Here is a suggestion for keeping the autumn, or the spirit of it, with us for a little while.

The window transparencies here illustrated were made by painting the autumn leaves on white or manila drawing paper. In painting we tried for variety of color, making it both brilliant and strong. We tried to show the depth of tones by adding brown, gray or black, working from one tone or color into a different one while the color was wet.

Our method of procedure was somewhat as follows: How nearly can we portray these leaves? They are now in their old age. Bent and curled like old folk, who knows but they, too, have backaches and rheumatism! yet are hiding their infirmities with a beauty of color just as many people conceal their age with much sweetness and charm of manner.

Some day after the leaves have fallen let us bring them back, or their memory, by looking over the color drawings we have made. Select one and decide upon a small area that will best show a pleasing composition, say within a space 4 x 5, or 5 x 6.

The next step is to make a pattern for the frame; draw with ruler the chosen space of composition near the center of a sheet of thin paper, fold carefully on its long diameter. Begin at the top and cut out freehand with scissors through both thicknesses of paper the pattern of the frame. The outside edges should be a simple arrangement of straight lines, and long sweeping curves. Avoid deep cuts and sharp points. Think how the frame is to be suspended and plan for the points of support. A study of the bulletin boards of some public buildings, or of calendar mounts will help the children to obtain the refinement of line the contour of such a frame should have. Cut out the inside space. Lay the pattern on dark gray or sepia mounting paper, and cut out the frame very carefully. Lay the



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pattern over the selected portion of the color drawing, mark around the outside of the pattern, and cut out the portion of the sheet containing the selected drawing. Paste this to the frame and attach a fine cord or string of appropriate color for suspending the transparency in the window.

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He who has learned to love an art or a science has wisely laid up riches against the day of riches; if prosperity come he will not enter poor into his inheritance.—Stevenson.

JAPANESE CANDLE SHADES

WHAT we want for a candle shade is something less than three quarters of a circle.

On twelve by nine drawing paper of heavy quality, draw a circle nine inches in diameter. Inside this another circle eight and a quarter inches in diameter. This makes the width of the lower edge of the frame.

For the inner circle for the opening at the top have a diameter three and one-half inches. Outside of this draw a fourth circle, four inches in diameter.

Setting the compasses at three inches, lay off on the outside circle six arcs. Connect the seven points with the center. Draw little bars one-fourth an inch wide between these six panels, and then the frame is ready to paint. With charcoal gray or India ink paint the frame black. When perfectly dry cut it out very carefully.

For the panels use Japanese paper with water colors. We found that even plain tissue paper, white or in the tints, worked very well with crayons. Draw the shape of the six panels on the tissue or Japanese paper allowing enough on each side to stick. On a piece of drawing paper, plan the design you intend to have in each panel. Then by laying the tissue or Japanese paper over this pattern we can paint or draw with crayons the design on each panel. These designs can be made simple or elaborate, according to the ability of the maker. A fleur-de-lis or poppy design is very pretty. If you want it very "Japanesey" copy some Japanese designs from fans, lanterns, etc. We obtained some very pretty Japanese flowers from the paper napkins.

From experience we found it easier to stick each panel on separately, putting the paste on the frame work rather than on the tissue paper. Five panels if you prefer, make a very pretty shade and perhaps more easily fitted to the wire holders.

For different sized shades follow these directions; Diagram II. Divide the circle into quarters by means of diameters. Draw a line connecting the extremities of any one of

these four arcs, and divide this line into thirds. Now draw another chord one-third the length of this one from the end of

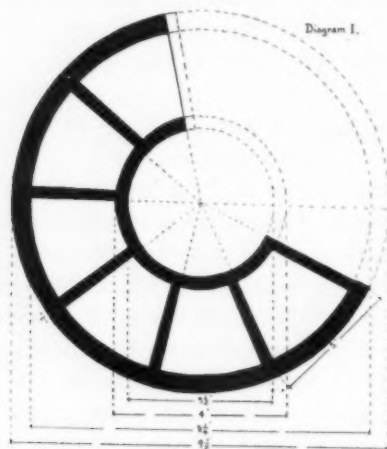


Diagram I.

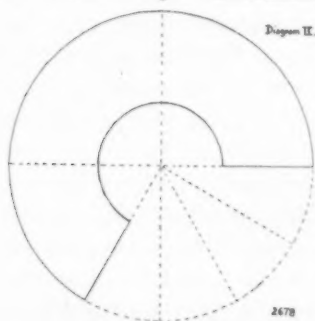


Diagram II.

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the same arc to another point in the circumference and from this point draw a radius to the center. What you want for your shade is just this much less than three-fourths of the circle.

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THE RHYTHMIC RULER

I

THE necessity for a standard of judgment in any exercise of the reason, is self evident. Standards do not hamper if they are true; rather they set free, when judgment has become involuntary.

Suppose we study music, for example. Right at the beginning we learn the absolute relation of eight notes,—the scale. This scale is not fixed in any rigid position. Step by step it may be raised or lowered through the whole range of harmonious sound. But one thing does not change,—the relation of these few tones. Tell us where "do" is, and we can give you "sol,"—in relation. The violin player, in addition to his knowledge of the tone relation, must relate actual space measurements of the most delicate distinction. Does such a drill make him mechanical? Far otherwise; in due time he will never give conscious thought to his fingering.

It never occurs to us to fear that a teacher of music is "hampering individuality," or "interfering with free expression," when he insists on the recognition and creation of this scale of tones. Do we blame him for demanding correct intervals in the simplest phrase? Back and forth in this key and that, from interval to interval, over and over again, he directs his pupil, not to slavery but to freedom—the freedom that comes with creative power working with a judgment and execution that have become instinctive.

And we who are dealing with the world of form, than which nothing is more rigid or exact, are fearfully afraid to give any exact or positive directions. We appeal to an evanescent intangible feeling and bow down to the genius that arrives. And he deserves our worship, for in many ways the pedagogy of art instruction does not develop even the talented person. The genius works out his own salvation.

Can you remember many basic facts of space relation that you inherited from the art school? May there not be a scale for us to learn? Are there not a few line relations that might become positive knowledge? Did you feel unkindly toward the person who opened your eyes to some very simple and universal color laws and relations? Can we ever feel form as sensitively as music? It is all right to appeal to feeling. The expression of feeling is the great end of art education. But feeling comes only through experience. Free expression is the result of long drill in the practice of any technique. Through Creative Design, we may gain the experience that gives acutely sensitive feeling for form, and in the working of its countless problems we may acquire the skill that sets us free to express our thoughts in form.

Form offers three problems for which we need standards: the problem of Space, the problem of Line, and the problem of Light.

Considering this problem of space relations in terms simple enough to give to children, the Rythmic Ruler was developed, through a long series of exercises and experiments. It may be of any length, rhythmically divided five or six times, to a series of similarly related spaces. The authority for this space series rests on the relation of the sides of the Greek or Golden oblong, which we take as a "Standard of Beautiful Proportion." This proportion expressed in algebraic formula reads:—

$$A : B :: B : A + B$$

Giving B a value of six inches and solving the equation we find the length of A to be a trifle more than three and seven-tenths inches. In this oblong, (Fig. 1, Plate I.) the length of A is swung onto B, falling between the exact half and third of B. Projecting it against the diagonal of the Greek oblong and completing the small dotted oblong, we have made by con-

SPACE RULER

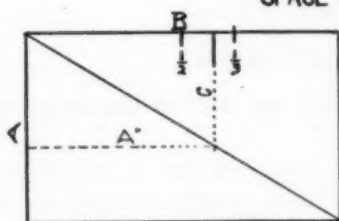


FIG. 1

THE GREEK OBLONG

$$A:B::B:A+B$$

$$\text{LET } B=6''$$

$$x:6::6:x+6$$

$$x=3.7$$

$$A=3.7'' \text{ or } \frac{1}{3} \text{ of } 6''$$

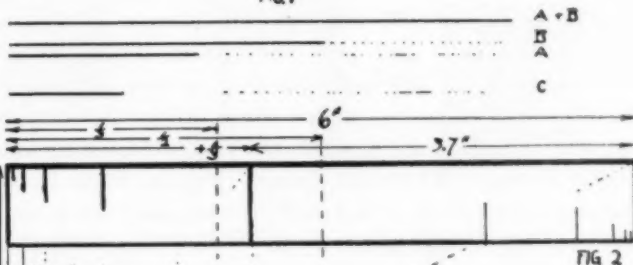


FIG. 2

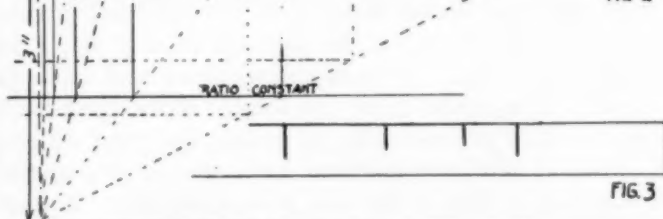


FIG. 3

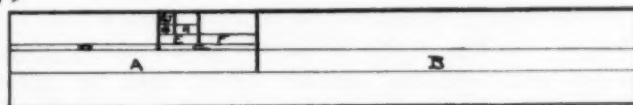


FIG. 4

1907
Charlotte Reed

struction a similar oblong within the larger. By that construction this series ratio is true:—

$$C : A \text{ as } A : B \text{ as } B : A + B.$$

Below the oblong, the four lines laid out express this series relation in another way.

Now, if the Greek oblong expresses the most beautiful space relation in two dimensions, those lengths existing as lines should express the best related measures. In this series of lines constantly so related any one line should be pleasantly related to any other. And any one line in the series should be better related to an adjacent line than to any other line not immediately above or below, in the same ratio, carried to infinity either way. If these conclusions are wrong there is no authority for our Ruler of Rhythmic Spaces (Fig. 2, Plate I).

This exact test scale is laid out geometrically on a six inch line the concrete value given to B. The primary division is about three and seven-tenths inches from the right end of ruler. As to its location in relation to the half and third of six, it will be seen that the division is seven-tenths of an inch from the half and only three-tenths from the third. Since three-tenths is less than a third of ten-tenths, in finding the exact division, we take thirds of this difference and make the primary division a shade less than a third of the way toward the half. Roundly stated the division is much nearer a third than a half of the whole length. In Fig. 2 this division is geometrically projected in turn on each resulting smaller space, until the space is indivisible.

You will find by tests, that division of the large end in similar ratio but reproduces the short end and its measures, the smallest measure being the only new space resulting. The light divisions on the lower edge of Fig. 2 may be used for com-

STRIPES

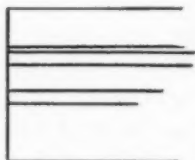


FIG 1

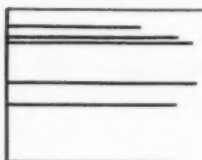


FIG 2

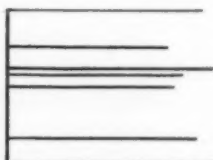


FIG 3

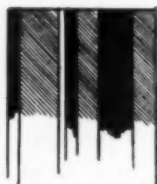


FIG 4

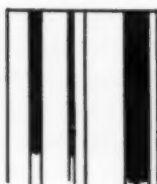


FIG 5



FIG 6



FIG 7



FIG 8

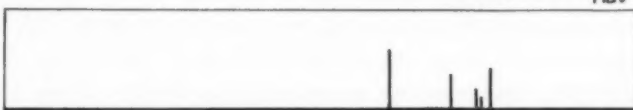


FIG 9

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Charlotte Reed

2680

PLATE II

parison. The extra heavy lines for reproduction makes comparison less convincing but if you will make yourself a scale on light linen paper using folds and fine lines you can tally spaces exactly. This proves division of the large end unnecessary, as it merely duplicates measures. Fig. 3 shows a hit and miss division of the long end, a free division to same ratio. It shows that measures tend to recur, and that the series as a whole is not as interesting. Moreover, no pleasing space not shown on the upper scale of Fig. 2 can result. Fig. 2 also has the most spaces, as well as the best series of spaces that can be so created.

Fig. 4 shows a better arrangement of the scale for practical use, the small divisions grouped next to the primary division. In making a scale there is but the first division to learn. Then you take the small space and divide it in exactly the same way. Again divide your small space (forgetting the others) as carefully as the first,—and so on till you can no longer find half and third of the space. Counting the length of the ruler as one space, five divisions give us eleven rhythmically related spaces. The ratio is constant, the ruler to B; B to A; A to D; D to C; etc. The best relations are A to B; D to A; C to D; or any similarly related. They might be called adjacent measures. The next relation in order of pleasing would skip a measure, the length to A; B to D; A to C; etc. The third relation in degree would skip two measures, as the ruler to D;—or long oblong B in length by C in width. Therefore in space division the primary or secondary division should always be used first. The smaller measures may be taken from these as bases. These two divisions create three space measurements which counting the ruler length give you four basic spaces upon which a very great number of variations may result.

The purpose of the ruler is to put into the pupil's hands, the best series of space relations he can find for his problem.

The length of the scale depends on that problem, of course, usually it is the greater dimension of any problem of form. In a few minutes he has his scale, ready to select, balance and shift measures freely, to the most pleasing arrangement he can discover. The scale is no more mechanical than the keyboard of a piano. For freedom and originality in expression with a ruler of spaces in free illustration, I would be willing to vouch for any fourth grade in our schools, pitted against a sixth grade without the same standard of judgment. I should expect better work in every respect from the lower grade. And their little scales tally very closely to my test scales. It's all a question of finding halves and thirds. For convenience we keep a nine-inch scale (one dimension of our drawing paper) in the desks for quick use, but for any special problem, a suitable scale is made. We usually are designing for some specific purpose, but a regular series of problems leads us to any specific design. The law is the base, and governs all our form study, making especially pleasant the study of plant and insect life, and landscape composition.

The simplest problem in space composition is the Stripe, a relation of space widths, of indefinite length. Figs. 1, 2 and 3, Plate II, show several of the many arrangements possible. The width of these stripe designs is a measure of the ruler,* therefore the smaller spaces are in pleasing relation to the basic width. This width is our Stripe Unit and the divisions are our Stripe Elements. The variation possible, you readily see is very great.

If the Stripe Unit is a part of a problem, as the decoration of a rug in Fig. 7, the length of the rug, its width and the border striping are regular measures of the ruler. The stripe unit can be set in from the end at varying spaces.

*In all the plates except the last the same scale is used, shown in Fig. 9 of Plate II. This scale was divided by the eye.

PLAIDS

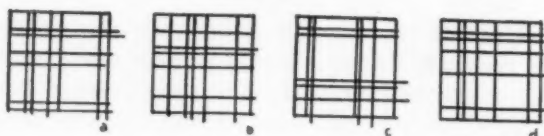


FIG. 1

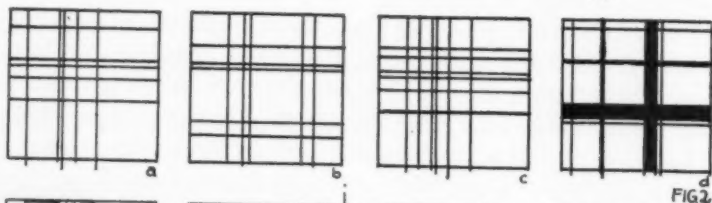


FIG. 2

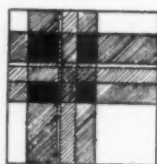


FIG. 3



FIG. 4

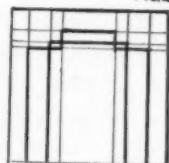


FIG. 5

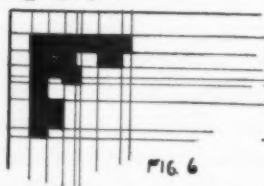


FIG. 6

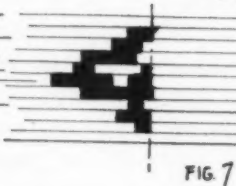


FIG. 7

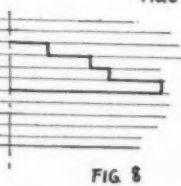


FIG. 8



FIG. 10

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FIG. 9

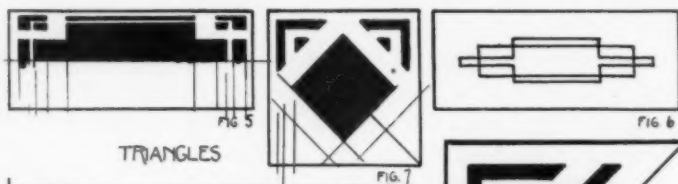
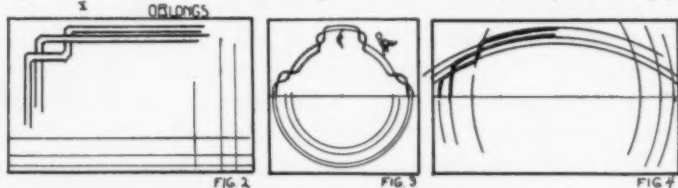
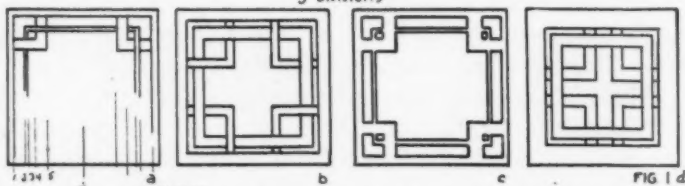
In Figs. 4, 5 and 6 more complex division is suggested, and then treated as problems of dark and light. These amounts of color are again considered as related spaces, and the ruler aids in judgment again. Fig. 8 throws the stripes on oblique lines. This is often seen in Historic Design.

The Plaid, (Plate III) carries design a step farther, assumes two dimensions for division. Considered most simply the plaid is merely the crossing of two stripe units. Crossing one unit by itself makes a regular plaid; crossing it by another stripe unit makes an irregular plaid. Fig. 1, a to d show regular plaids of five divisions. Fig. 2 shows four arrangements on a large scale. Fig. 2, c shows six divisions; d introduces solid stripes. Fig. 3 suggests three values of stripes, influencing each other in crossing.

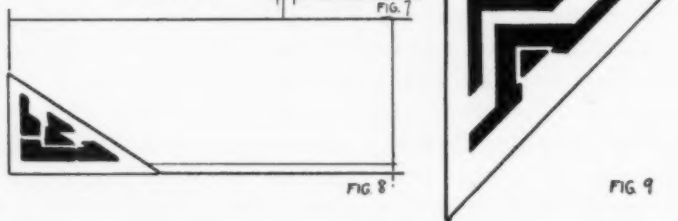
The Plaid as ordinarily considered relates only to problems of weaving. As a principle it applies to all problems of length and width. Fig. 4 is based on a regular plaid of five divisions, developing on the lines a system of crossing bands. Fig. 5 develops on an irregular plaid a system of crossing lines. Fig. 10 shows a variation of this idea fitted to tailpieces for a page, or any isolated figure in design, the lines being related to the problem's proportion. Fig. 6 is based on a regular plaid. It follows irregular lengths on irregular widths, and applies to weaving, tapestry and embroidery problems. Fig. 7 is a problem of irregular lengths on regular widths. This is the principle governing basketry design and cross-stitch embroidery. Fig. 8 is the same problem suggesting arrangement of a pedestal base. Fig. 9, a series of lengths separated by rhythmic spaces, could be the beginning of many problems. Forms of three dimensions but multiply the space problem, giving us three surfaces to consider.

In all problems the importance of the structural proportion can not be over-emphasized; the decoration must be subor-

VARIATIONS
SQUARES
5 DIVISIONS



TRIANGLES

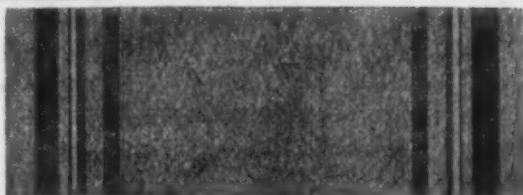
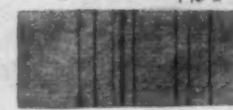
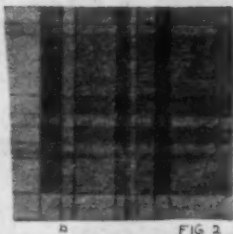
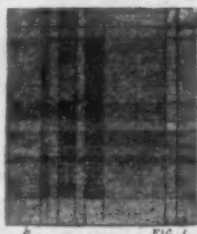


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PLATE IV

PUPILS DESIGNS



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FIG 4

PLATE V

dinate to this. It should always be expressed in the lesser measures of the space scale, unless you are considering a surface covering.

Plate IV deals with decorative problems. Fig. 1 shows four variations of the many possible to one line problems. The design unit comprises one-fourth of the finished design. It is built on a regular plaid of five divisions. In Fig. 5 the same problem is considered with the oblong as base. Fig. 2 doubles the crossing lines shown on a previous plate changing them to equal width stems. Fig. 3 throws a similar design on concentric circles. The location of the intersections is spaced from a diagonal, an eighth of the completed figure being the design unit. In all symmetrical designs the unit is carefully drawn, then transferred by folding, one-fourth to the other face down and rubbing with a hard substance on a hard surface. The print secured is lined in clearly completing half the design. Folding the half over a second impression is made, completing the figure. Linen paper is best for designing, because of its strength, exact creases in fold, and durability under the eraser. Fig. 4 is developed on freely swung parallel curves. Spaces are measured on and from diameters. Fig. 7 combines horizontal, vertical and oblique divisions as do also 8 and 9. Fig. 6 shows a line division carried so far to centers that it becomes a figure instead of a border.

Plate V shows the work of pupils from the ninth to the twelfth grade. Lower grade pupils do very good work but cannot work on so small a scale as these pages require. Understand that all these problems through these plates should be worked on large proportions especially with children.

(To be continued)

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ELLIPTICAL BASKETS

VI

WHEN one has attained a certain degree of efficiency in making round baskets it is but natural that he should desire to make those which are elliptical in shape. The making of these baskets presents a problem which has been difficult to solve and the solution of which renders their construction practical for school uses. In a circular basket, where an even tension is kept on the weaver during the weaving process, the sides come up with an even flare but the stakes have a tendency to lean. This is due to the constant tension from left to right and works havoc in the construction of elliptical baskets. Unless great care is taken the upper edge of the basket will be shaped like the unfinished one illustrated in 2685.

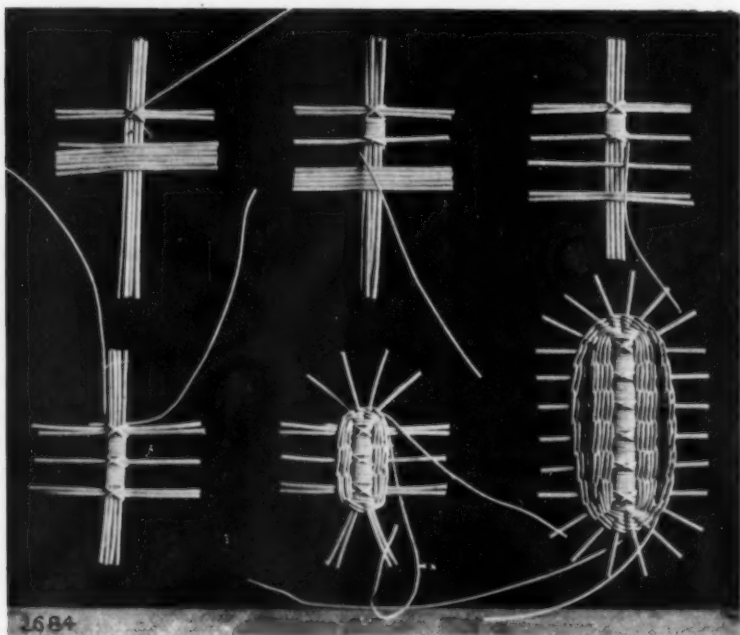
This tendency troubled me for a long time until I noticed that this warping commenced in the weaving of the bottoms and increased as the sides of the basket were woven. If the bottoms are woven left handed or bottom side up, without regard to this warping, and then, after the stakes are inserted, the weaving of the sides proceeds as usual, but little care need be exercised in order to get an even basket as shown in 2685. The warping tendency produced by weaving the sides offsets that produced by the left-handed weaving of the bottoms.

Since the discovery of this little trick the weaving of elliptical baskets has been a constant pleasure and has been carried on with marked success.

Illustration 2684 represents the consecutive steps in the construction of elliptical bottoms. Cut four spokes of No. 4 or No. 5 reed the length of the major diameter of the bottom, and as many as are desired, the length of the minor diameter. By analysis it will be seen that these bottoms are half round at each end and filled in straight between; therefore, each end requires half as many spokes as would be required in a round

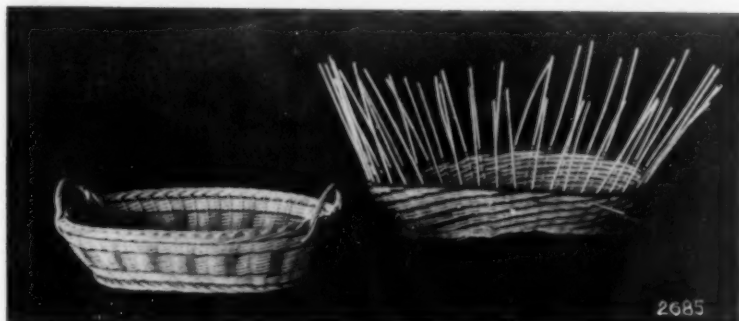
bottom, and as many in between these as is necessary in order to get the bottom the required length.

Another important point,— If the spokes on each end are to be one inch apart when the bottom is all woven; the spokes between must be a little more than that distance apart as these



side spokes remain parallel during the weaving of the sides while the end ones radiate somewhat with the flare of the basket. Split the short spokes and string them on the four long ones. Take a pair of the short spokes and put them near the end of the long ones as shown at A, 2684. Place a weaver of No. 2 or No. 3 reed, diagonally behind the group from 1 to

2 and bring it diagonally across the front from 2 to 1, then back of the group of four and to the left from 1 to 3, parallel with the short pair of spokes. Next, diagonally across the face from 3 to 4 and down behind the short pair from 4 to 1. Now the winding of the four long spokes commences as shown. This



should continue for about 13-16 inches, if the end spokes are to be one inch apart when the bottom is finished.

Bring in the next spoke and bind it into its place. This binding is so clearly shown as to require no explanation. When all the short single spokes, are bound in, bind in the last pair as shown, turn the bottom and insert the second weaver in order that the paring weave may be started. D, 2684, shows just how this weave is inserted.

The weaving process from now on is just the same as for that of round bottoms described in the article on "Weaving Foundations" (School Arts Book, May, 1905.) E, 2684, shows the proper relative position of the spokes at the beginning of the separation of the end ones into singles. If it is thought more desirable to have the sides of the bottom a little curved rather than straight, the straight part may be filled in after all the spokes are separated into singles. This is illustrated,

and is done with the colored weavers in order to show it more clearly. This filling in process is done with the single weave, over and under five spokes for the first two pieces, then three, two and one. If this does not round the sides



to suit the taste fill in again after one or two rows of regular weaving.

When the bottom is woven, insert one stake each side of each spoke and weave the sides as in the usual way. One can easily figure out the proper number of stakes required, in order to take advantage of the decorative features of triple weaving, in these baskets as in the round ones. Fig. 2686 shows some elliptical baskets of different designs and proportions as to major and minor diameters and also two kinds of twisted handles, small and large. Basket No. 3 has a bottom with but one single spoke between its ends as shown in

2684, D and E. Basket No. 2 has two as shown at C. Basket No. 1 has three and No. 4 and No. 5 have six.

The edge finishes are all as described in Article III, Fig. II B, and the twisted handles are all as described in Article IV. A pleasing decorative feature is shown in the large waste basket in the left hand foreground of 2686. Two natural and one colored weaver are used and the stakes are equally divisible by three, the number of weavers. Three rows are woven around, then the green weaver changes places with a white one and three more rows are woven. This process is kept up until the desired height is reached, resulting in a spiral arrangement of spots. 2686 shows progress in working out some simple designs, A showing a large hollow diamond (as easily made solid) and B some smaller hollow diamonds which would look well around an elliptical basket. B also shows the Indian "good luck" symbol. This work is done with the single weave on stakes not more than one-half inch apart.

Many fine designs may be "worked up" on plotting paper. Use paper which is lined off about as far apart as the diameter of the weaver to be used and draw vertical lines across this about as far apart as the distance between the stakes. Baskets with borders and designs suggested on pp. 763 and 764 School Arts Book for May 1907 may easily be woven.

"Think it up a little" and see how broad the field of basketry really may become.

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Director of Manual Training, The Hill School
Pottstown, Pa.

ANNOTATED OUTLINES

NOVEMBER

ONCE more let it be repeated, these Outlines are merely suggestive. The aim of that division of our Course designated Constructive Drawing and Design, is to train the pupil to recognize and to produce fine handicraft. The particular problems by means of which his training is forwarded are of less importance than his attitude towards those problems. The problems should be of vital interest to the pupil, to call forth his best effort. Almost inevitably they will arise through his interest in the fall of the year, in the preparation for winter, harvest, Thanksgiving, Christmas, the holidays and New Year's. If problems of vital interest can be selected which will yield immediate results in the lower grades, results secured in two or three related lessons in the middle grades, and results towards which pupils may work intelligently week after week in the upper grades, such problems will yield the best educational returns.

KINDERGARTEN

"For everything His goodness sends,
We thank the Heavenly Father."

During the month of November the kindergartner so directs the children's attention as to lead them to observe the results of man's industry and God's providence.

The productive material which is brought into the school room for regular work can be used to advantage for the purpose of enlarging upon the study of color, form and arrangement which was begun in October.

GAMES

A few games to supplement the morning talks would help toward accomplishing the desired results. For example—

As the children name the different vegetables, arrange them in a circle upon the floor in the middle of the ring. Have one child

hide his eyes; another take away one of the vegetables, while the rest sing:

"Now tell little playmate,
What has gone from our ring;
And if you guess rightly,
We will clap as we sing."

If the guesser is right see if he can tell the color and describe in a general way the shape of the vegetable that was hidden.

Another game: Choose a child to be the *Mystery Man*. Give him a basket filled with vegetables. With this in hand he is to walk around the outside of the ring, touch one of the children who immediately puts his hands behind him into which the *Mystery Man* drops one of the vegetables for him to tell about without looking. Sing:

"The *Mystery Man* has come to town,
Come to town, come to town;
And he is wandering up and down,
All up and down the street.
Oh, *what* has the *Mystery Man* for you?
Quick, hold your hands behind you, do!
Touch it and tell what he brought you.
The *Mystery Man* who has a gift
For every child he greets.*

The same games may be played with the fruits.

CLASS WORK

The first year children have by this time begun to sew circles.

Fill in the space enclosed using the colored pencils. This will give an opportunity to work within a definite space and aid the children in handling the pencil well. Such practice will count to advantage in their work in designing which is to follow.

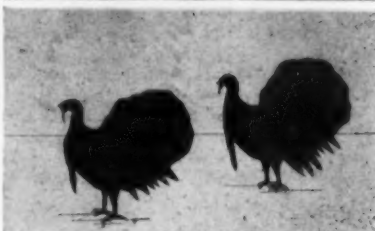
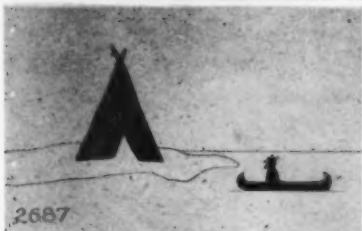
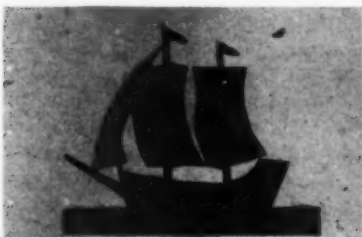
Tell the Thanksgiving stories.

In connection with the story of "The First Thanksgiving" have the children mount on bogus paper, silhouettes of Indians, canoes, wigwams, etc. See illustration. These may be bound together and taken home. A border of silhouettes of turkeys will make a good contribution from the little folks for the art corner.

*Timely Games and Songs, by Clara Sawyer Reed.

For the second year children—Vegetables and fruits painted from the object. No outlines.

Talk with the children about the shape and color of the object. Let them help to decide in regard to the size and shape of the paper which is to

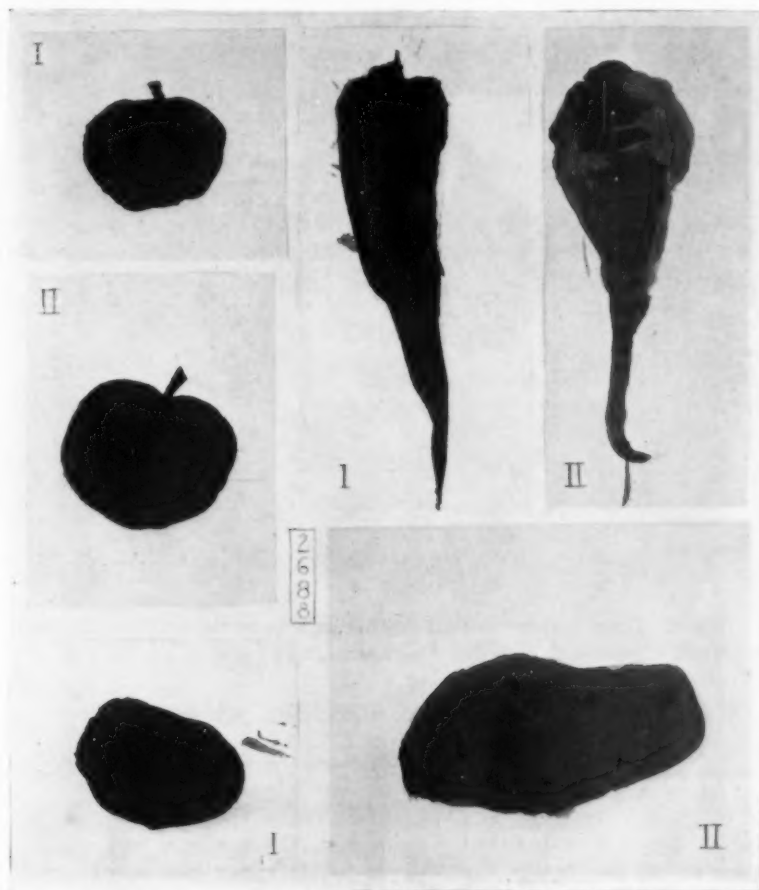


be used. Paint one for them; then let them try by themselves. The children should not be hurried and should be allowed to try several times if they wish.

At first the results will vary exceedingly. In districts where the children have had little or no opportunity for developing skill in handling, one should be satisfied if the general shape is reproduced fairly well. Group I*. From children who are more fortunate in natural endowments and opportunities, greater perfection in details should be expected and encouraged. Group II. Order of presentation: 1, Beet. 2, Carrot. 3, Potato. 4, Lemon. 5, Pear. 6, Apple.

Each child's work mounted and bound into book form may be taken home at the end of the month. A cover decoration may be selected from the number. See plate on page 140. Time should be allowed for the children

*The plate on page 139, shows the difference to be expected between the work of Group I, and that of Group II.

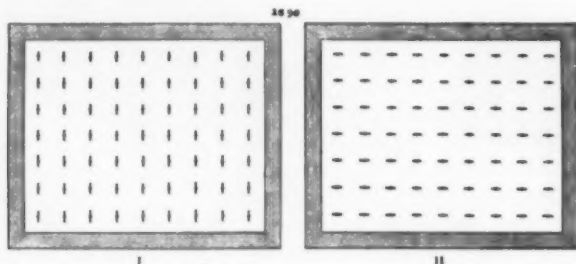


to paint anything they wish at the end of each lesson. The story of the week will often be reproduced.

For definite work in designing use the dotted drawing paper—size 8 x 10—dots one inch apart. Mark with colored pencils.



No. 1. Draw a short vertical line through each dot. No. 2. A short horizontal line through each dot. See illustrations I and II.



For special Thanksgiving decoration for the room, cut pumpkins from orange colored paper and mount on a strip of bogus paper.

WORK WITH CLAY

Let the first year children roll the clay into "marbles."

Those of uniform size may be selected by each child from his pile and arranged in a plaque to form rows and radiating designs.

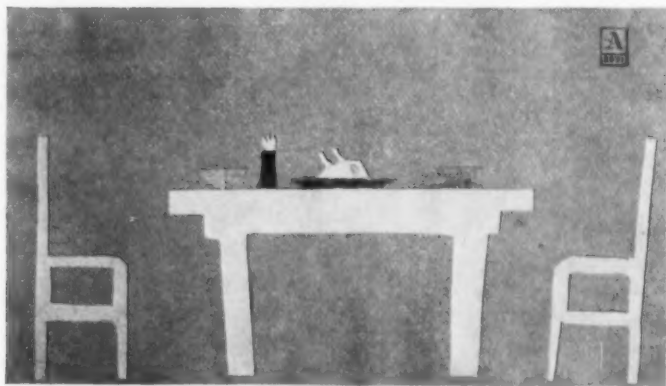
Let the older children model vegetables and fruits.

For special Thanksgiving work have the children in both classes make anything they wish. There is no end to the variety they will attempt. Everything from plates, cup and saucers to cakes and pies; dishes filled with vegetables, fruits, candies and nuts; the pudding and even the turkey.

A. W. D.

PRIMARY*

Pictures related to the topics of the month, the fall, harvest and Thanksgiving, should be gathered by the primary chil-



dren, from old magazines, advertising pamphlets, newspapers, etc.† The pictures should be cut out skilfully, and classified

*Topics especially appropriate to Ungraded Schools are indicated thus—(U).

†The Harvest and Thanksgiving Packet published by the Davis Press is a most useful collection of pictures selected and drawn with special reference to the needs of children in the elementary grades. Price, 25 cts.

to be ready for instant use, as copies, suggestions for cutting, illustrations for pasting, etc. The cutting out of these pictures is a good manual training exercise.

FIRST YEAR. Cut from paper of suggestive color, or draw with colored pencils, common objects appropriate to the season, related to the language work.

The study of several different objects which may be related to tell a sort of story, is recommended. If time permits each pupil can make a group similar to that shown at A by Adiana Plante, of Woonsocket, R. I. Or several

pupils may work together, each cutting or drawing a part. A brown would be suggestive of the color of furniture. The dishes might be more brilliant, the celery, yellow. Strive for good proportion, and expressive grouping. Blackboard and seat practice in drawing straight and curved lines and in using the terms of position and relation, will help to perfect the cutting.



SECOND YEAR. Draw, and cut from paper of suggestive color, such objects as the season suggests and the language work requires.

In this grade the historical aspect of Thanksgiving may be touched upon, thus introducing Indians, Pilgrims, wild turkeys, etc. Such scenes as that repre-

sented in silhouette, at B, by Harold Blake, Fitchburg, Mass., may be made by the class or by individual pupils. The Harvest Packet, pictures, and blackboard sketches will help in the preparation for such results. Blackboard and seat practice of the various lines and geometric figures involved will be found helpful. Use color freely.

THIRD YEAR. (U) Make groups, or tableaux appropriate to the season, drawing or cutting as occasion may require.

Good subjects for such work are: A Peep into Grandpa's Cellar; The Thanksgiving Table; The Family Feast; Harvest Home; The Farm Yard in Early November; The Wild Turkey Hunt; The First Thanksgiving; A Pilgrim Thanksgiving. Teacher and pupils should plan together for a tableau or a

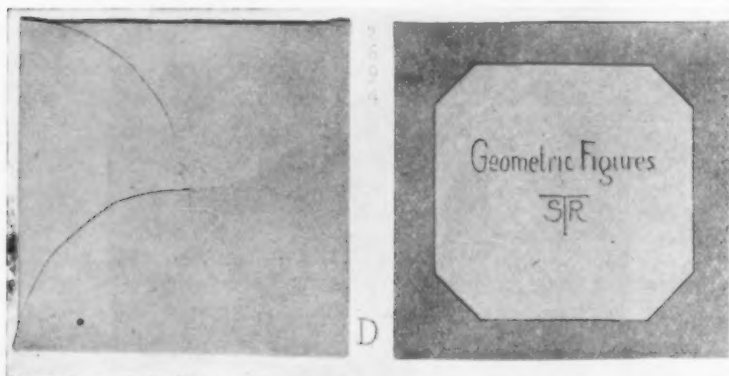


scenic effect such as they can carry out with success. The designing and making of the background, accessories, frame and other details, as well as the principal objects, will afford ample opportunity for disciplinary work. Objects may be selected for use with the constructed objects, as shown, for example, at C,—a photograph of a Plymouth Thanksgiving in 1630, partly drawn and constructed and partly arranged with "doll things." In this case

a ninth grade boy helped by making the window and some of the furniture. The view through the window is a colored outline, "Pilgrims going to church," from the Thanksgiving Packet. Use geometric terms; practice ruling and measuring; use color with discretion.

GRAMMAR

In these grades an increasing emphasis should be placed on fine workmanship. The problems should demand a con-



stantly increasing skill in measuring, ruling and planning to meet conditions; in adjusting part to part; in securing beauty of proportion, line and color.

FOURTH YEAR. I. Construct an envelope for holding a set of geometric figures.

Pack up the geometric figures made last month to see how large an envelope is required. One four inches square will be large enough. Draw a four inch square. Upon each side of the square draw a four-inch semi-circle so as to form a quartrefoil. Cut this out; fold over the semi-circles in order, tucking in the last as shown at D. The plain side of this envelope may be appropriately decorated and lettered as indicated in the illustration.

2. Make post cards suitable for Thanksgiving greetings. Having cards of the right quality and size, plan the space for the stamp



and subdivide the remaining space according to circumstances.* To balance

*From the pamphlet issued by the Post Office Department:

SECTION 7.—POST CARDS (PRIVATE MAILING CARDS).

Note.—Any cards issued by private persons bearing on the address side the words "United States," or "United States of America," in similitude of the regular United States postal cards, are unavailable at any rate of postage.

1. Post cards manufactured by private parties bearing either written or printed messages are transmissible in the domestic mails prepaid 1 cent and in the mails of the Postal Union, prepaid 2 cents each, by stamps affixed, when they conform to the following conditions:

2. Each card must be an unfolded piece of cardboard substantially of the quality and weight of paper used in the Government postal card and must not be larger in size than 3 9-16 by 5 9-16 inches, nor smaller than 2 15-16 by 4 5-8 inches.

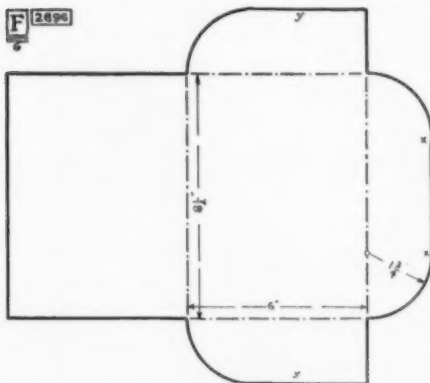
3. The cards may be of any color which does not interfere with a legible address and postmark. Each card must bear the words "Post Card" at the top of the address side, unobstructed by any other matter; said words to be placed thereon in conspicuous letters in such manner as not to interfere with a perfectly distinct address and postmark.

5. Advertisements and illustrations in any color may be printed upon either or both sides of a post card, but the same when on the face must not interfere with a perfectly distinct address and postmark.

For suggestions as to other designs see the School Arts Book for October 1906, pp. 111-115. See also the Harvest Packet, previously mentioned.

the stamp a Thanksgiving or Harvest symbol may be introduced, as shown at E.

Practice the lettering upon a scrap of paper and then add the words "Post Card." Use color. Use several related hues, the stamp being one and the color of the card another.



FIFTH YEAR. 1. Construct a portfolio for holding prints.

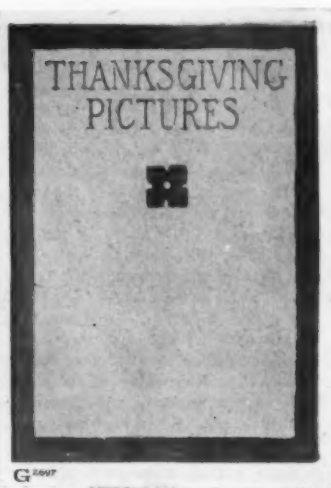
The size will be determined by the prints, but perhaps 6x8 1-2 inches would be best for that would be large enough to hold a penny picture or a photograph cabinet size. Lay out the flat as shown at F.

Paste x to y. Design a simple decoration for the flap forming the front cover of the portfolio, such as that shown at G. For ornament use one of the geometric rosettes made last month, adapting its size and color to the design in hand. Give special attention to the lettering and to the color scheme of the whole.

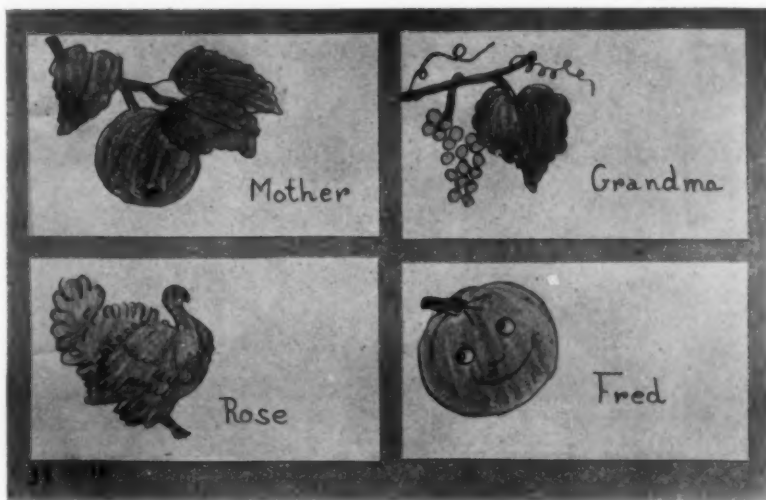
2. Make a set of place cards for the Thanksgiving dinner table.

Let each contain some symbol in colors appropriate to the occasion and to the individual. Suggestions are given at H, a part of a set by Delia La Loude, S. Fitchburg, Mass.

SIXTH YEAR. (U) 1. Construct a packet for notes and clippings.



The size will be determined by the material to be collected. In this case suppose it be material concerning the Pilgrims. The packet is to be made up of envelopes of manila paper like those in plate J. The binding has been cut and the packet laid open to show the back of one envelope and



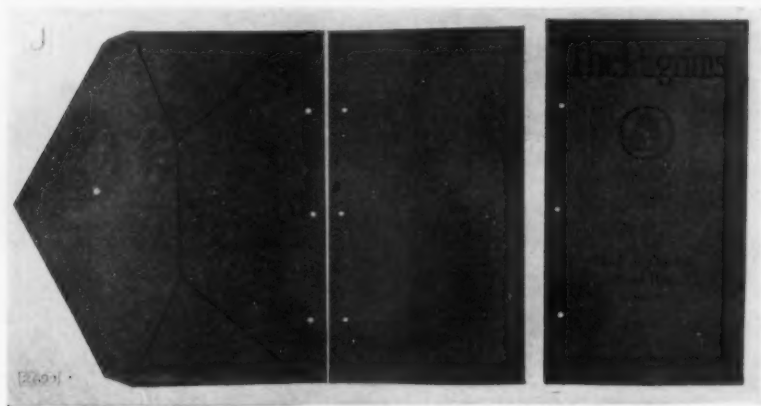
the face of another. The back, a, shows enough to indicate the character of envelope to be made. Draw one flat accurately and cut it out; use that as a pattern for the others. The face of an envelope, b, is endorsed to indicate its contents. The entire set may be endorsed as follows: 1, Europe; 2, The Mayflower; 3, Plymouth; 4, Pilgrim Stories; 5, Miscellaneous (under which would be placed odd notes about the influence of the Pilgrims, etc.). Or, one envelope might be reserved for pictures, and another for sketches made by the pupil.

2. Design a decorative cover for the scrap packet.

The front cover is seen at J. The design was drawn in pencil and tinted with a wash of sepia. The ornament is from one of the fruit sections studied last month. In view of frequent references to the settlement as a plantation, and to the Pilgrims as the seed of a new empire, such a symbol seems appro-

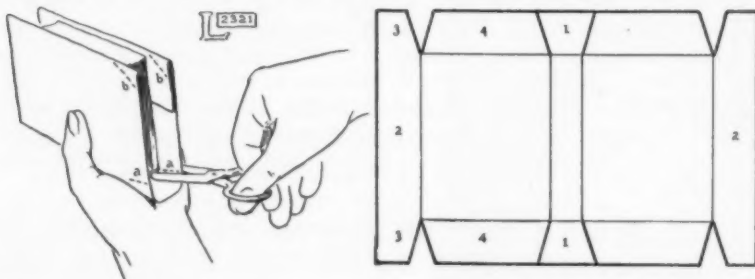
priate. The whole should be bound together with strong string or raffia as indicated by the holes.

SEVENTH YEAR. (U) 1. Construct a manila cover to protect some book.



The simplest way to do it is as follows:

1. Estimate the size of sheet required; as an aid in doing this measure the length and width of the cover, and the thickness of the book; allow at



least 2 1-2 inches on three sides of each cover. Open the book flat face down on the paper to be sure that the estimate is correct before cutting the paper.

2. Having a piece of paper of the right size, wrap it tightly around the covers as shown at L, being careful to have the paper project equally at the ends.

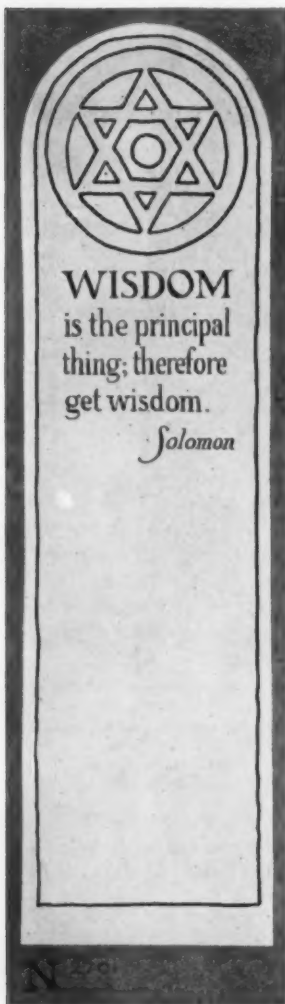
3. Holding the book in the hand as shown, make four cuts from the ends in to within an eighth-inch of the cover joints, as indicated by the dotted line, a; and snip off the folded corners of the paper to just reveal the corners of the covers, as indicated at b.

4. Take off the paper and spread it out; turn up the pieces 1, 1, and fold them over upon the flat. Place the back of the book upon them, being careful to adjust it so that the folded edges appear an eighth-inch beyond the ends of the back (the head-cap and tail-cap); now fold laps 2 and 2 over the covers. Placing the book on its side with the back at the left, lift the front cover half open, more or less as the processes seem to require, and tuck 3 and 3 in outside the covers (between the covers and the covering); fold 4 and 4 over the ends and iron them down with the fingers. Treat the back cover in the same way. The laps 4, 4, may now be pasted upon 2 near the corner. To make a covering which fits perfectly requires practice, but it is a trick worth knowing. The title of the book should be neatly printed on the back, in imitation of the original.

2. Design a decorative cover for a book or make an ornamental bookmark.

The cover might well be for the book just covered, or for an essay appropriate to the season, such, for example, as M, involving the use of drawing





board and other instruments. A good form of bookmark is shown at N, with the Seal of Solomon, symbol of wisdom, for ornament. Lay out the design with compasses. Color may be added. Or, better, the whole may be done in yellow or gold ink (for wisdom) or in green (sign of health and fruitfulness).

EIGHTH YEAR. 1. Construct some object involving the development of surface.

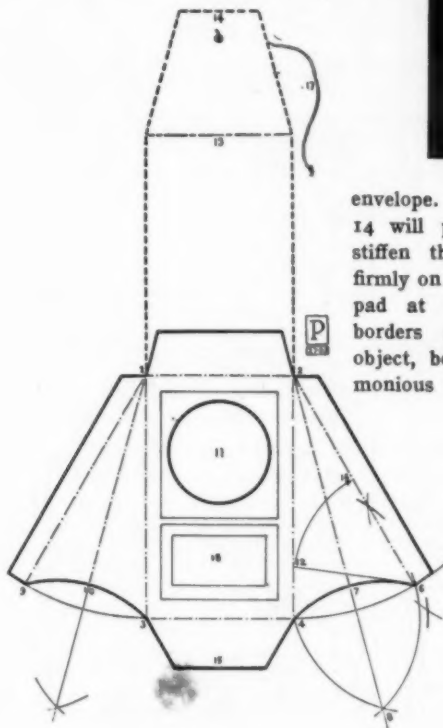
A portrait calendar is recommended. That shown complete at O is easily made from one piece of paper, one piece of card, the calendar pad and the picture. The calendar pad and the picture—a portrait of a dear friend of the person to whom the calendar is to belong—will determine the fundamental dimensions, namely, those of the face of the calendar, 1, 2, 3, 4.

The paper flat is shown at P. With a radius 2-4 draw the arc 4-5; bisect it for 6; bisect 4-6 by means of arcs equal to 4-6, and from 8 describe the arc passing through 7. Repeat these points on the opposite side to find 9 and 10. Find 11 and draw the circle within which the portrait is to appear. Add the laps all around, the width of 15 being equal to the distance 4-12. The widths of the others may be from a half-inch to an inch. Cut out on the heavy lines; fold on the dot-and-dash lines. Light lines are working lines.

Get out a piece of card having the shape 3-1-14-2-4: the lengths from the line 1-2 to 13 and from 13 to 14 corresponding with the lengths 2-6 and 6-12. Score this card at 1-2, and at 13, and fold it backward so that in edge

view it assumes the shape 4-2-6-12. 12 indicates the lowest point to which the brace 13-14 can be drawn without becoming visible below the edge 7.

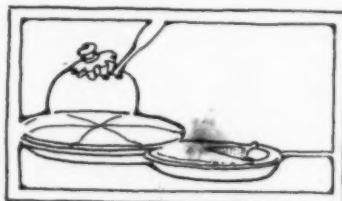
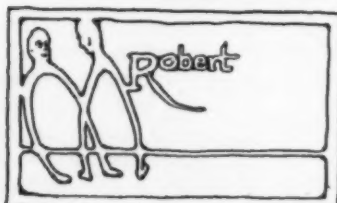
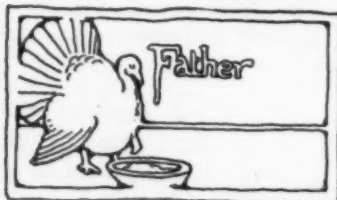
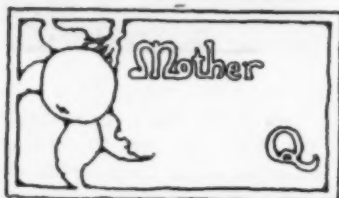
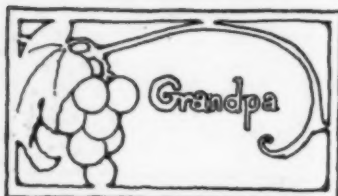
Upon this card so folded, paste the portrait in the right position, and then cover the card with the paper flat, pasting down the laps, and creasing the triangles so that when 12 is folded in to 16, the whole stand may be flattened to fit an



envelope. When the string 17 is pulled 14 will pass from 16 to 12 again and stiffen the stand so that it will stand firmly on its feet again. Paste the calendar pad at 18 and add such ornamental borders as seem best to complete an object, beautiful in proportion and harmonious in color.

2. Design a set of place cards for the Thanksgiving dinner table.

In this grade the cards should be good examples of decorative arrangement, well drawn and daintily colored. Several examples are given at Q. Insist on good lettering.



NINTH YEAR. 1. Construct a cardboard case for a book.

Select as the book a favorite volume. Measure the book and lay out the flat of cardboard, as shown at 1 in the plate, using instruments to have the drawing accurate. Measure carefully that the case when completed may fit the volume. Score the dotted lines and fold the flat into shape. Fasten the ends and sides with passepartout binding or ordinary tape, with the book in the case. Now get out the covering paper; one piece to cover both sides and back as shown at 3; two pieces such as that shown at 2, to cover the ends. Paste on the end pieces first, then the larger piece, beginning to smooth the paper, when pasted, at the back. Buckram is the best material to use as cover paper.

2. Design a back and a cover label for a book.

The labels should be for the case just constructed. The labels may be drawn upon the case itself, or made on paper of harmonizing color and pasted upon the case. Working upon the case itself is recommended. Study finely bound books for suggestions. Plan the case to harmonize with the color of the book, and to be a harmonious piece of coloring in itself. The result should be a delight to the pupil who made it, and to every person of taste who sees it.

The case shown in the illustration was made by Michael Turano, Westerly, R. I. The material used was strawboard and buckram. The decorations were added with India ink.*

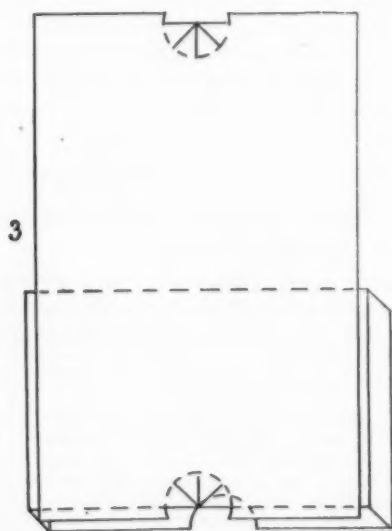
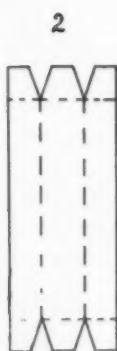
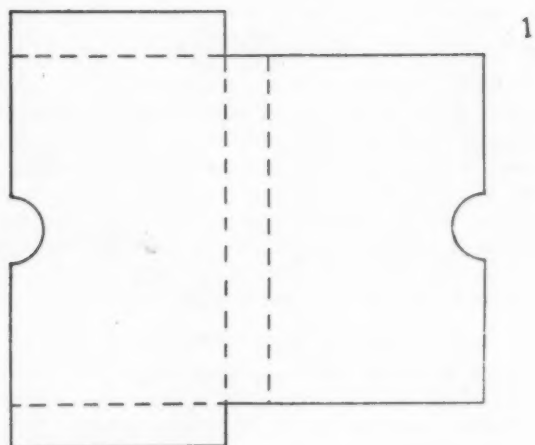
H. T. B.

HIGH**FREE-HAND****1. Draw diagrams illustrating analysis, values and intensities in the color wheel.**

If color theory is a review of work done in the grade schools, it will not be necessary to take time to paint in the diagram illustrated at R. If such work has not been done paint the diagram as indicated by the color abbreviations*.

*See an article upon this kind of work by Mr. V. M. Hillyer, in the School Arts Book June 1905.

*Each outer circle in the diagram represents a standard color and its variations in hue; in other words a "color family" (as standard red and its hues, orange-red and violet-red). If to be painted divide the circle into three parts and paint the standard color in the center division and its hues in the outer divisions—one hue each side of the center color. Each inner circle represents the same colors as those in its corresponding outer circle only half as bright, i. e. half intensity of clear red, orange-red, and violet-red, etc. If to be painted, divide the circle into three divisions as described in the method for painting the outer circles—but with color half as bright. Dull the colors by using complements



2. Paint variations of one color.

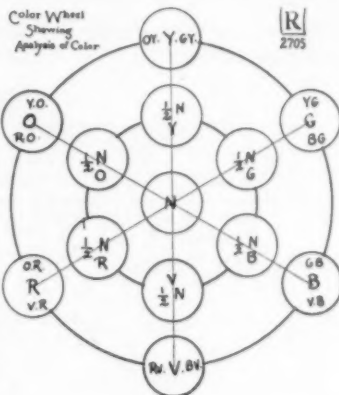
Let each pupil take any one color of pure full intensity at its proper value, and paint a scale in water color, in seven values. The proper value of each color is indicated in the diagram by letters in the "Bright" Column. Only one color is to be used in painting this scale. Use water and black, to produce the tints and shades. Paint another in seven tones of very low intensity or chroma, grayed by use of the complement. Paint a third midway between the bright scale and the dull scale in intensity.

Let these scales and diagrams remain in each student's portfolio for future reference.

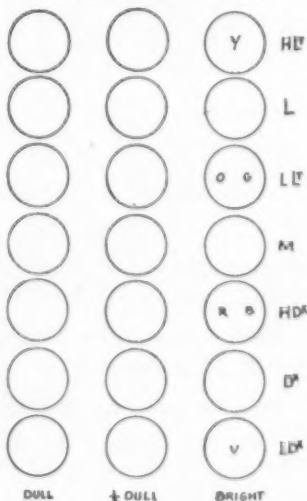
3. Trace the text within the border done on tracing paper in October. Transfer to selected paper. Ink-in the text.

In transferring the decorated text to the result paper, rub over the design on the back with a soft pencil; place the sheet face up on the drawing paper and redraw the letters with a sharp H pencil. Various kinds of paper may be used: hot pressed water-color paper; cover-board; heavy Japanese tracing paper, first washed over with oxgal; charcoal paper washed over with raw sienna, are all good and will yield artistic results.

When the design and letters are transferred, the letters must be filled in with pen and ink. Brush letters may be used, but the results are not so satisfactory.



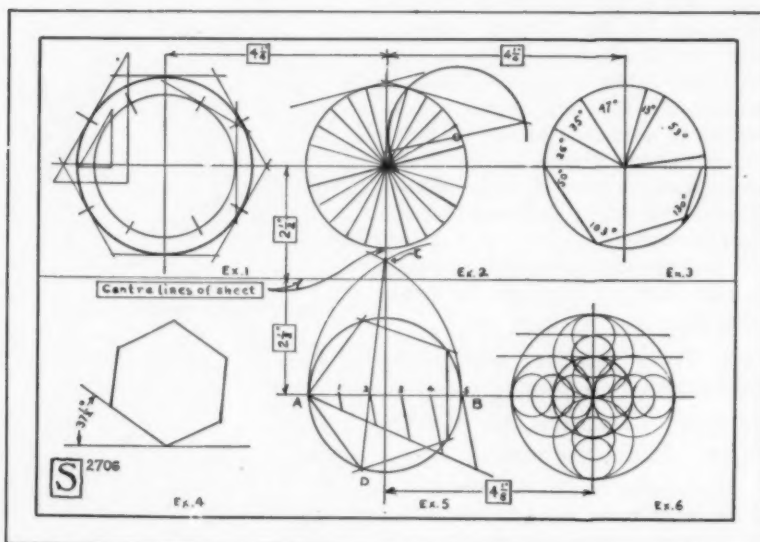
Scale of Values & Intensities of one color



Directions for painting the border design in color will be given in the December outline.

MECHANICAL

1. Ink drawing on tracing cloth of Plate 3 (Pencil draw-



ing of Problems 13, 15, 16, 19, 24, 22. Anthony, page 120, October outline.)

Place the tracing cloth on top of the pencil sheet made in October, and ink over the problems.

2. Geometrical Problems from Professor Kennedy, in pencil.

Lines and Circles to be (a) FINE, (b) UNIFORM, (c) ACCURATELY DRAWN. Use 6H pencil and 6H lead in compasses. See Plate S.

Ex. 1. Given 2 Circles, 3 in. diameter, and $2\frac{1}{2}$ in. diameter.

(a) Circumscribe Hexagons. (Use T-square and 60° Triangles ONLY).

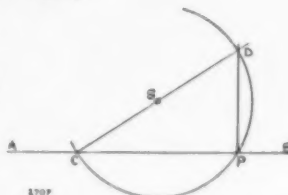
Ex. 2. Given Circle 3 in. diameter.

- (a) Draw lines 15° apart as shown. (Use T-square, 45° and 60° Triangles ONLY).
 (b) Draw tangent at end of every other line.

- (1) On Left-Half of circle by method of 2 triangles,
 (2) On right-half of circle by geometry,
 thus: To erect perpendicular to
 AB at P.

Take any point, as S, and with this as
 center pass circle through P. Join
 CS and extend to D.

PD = required perpendicular. (Angle
 CPD inscribed in semi-circle
 = 90°).



Ex. 3. Given Circle 3 in. diameter.

- (a) Lay off angles as shown. (Use protractor).

Ex. 4. Given line at angle of $37\frac{1}{2}^\circ$ with horizontal. (Use protractor).

- (a) On this line as base draw a regular *HEXAGON*—each side, equals $1\frac{1}{2}$ in.

Ex. 5. Given Circle 3 in. diameter.

Inscribe a regular *PENTAGON*.

- (a) Divide diameter into 5 parts.
 (b) Draw arcs AC and BC (for radius use diameter of circle).
 (c) Draw C2 and extend to D.
 (d) Then AD = length of one side.

Ex. 6. Given Circle 3 in. diameter.

- (a) Inscribe small circles as shown. (Use bow pencil on smaller circles).

M. B. S.

To be what we are, and to become
 what we are capable of becoming,
 is the only end of life.—Stevenson.

HELPFUL REFERENCE MATERIAL

FOR NOVEMBER WORK

See previous October, November, and December numbers of the School Arts Book.

Geometric Problems and Applications

Cross, Mechanical Drawing. Anthony, Yearbook of Mechanical Drawing. Mathewson, Notes for Mechanical Drawing. Thompson's Mechanical Manual, Part I.

Constructive Drawing and Design

Bailey, Book, November 1904. Council Year-Book, Bailey, The Principles of Constructive Design, 1901; Bailey, Beautiful School Work, 1905; Sargent, Constructive Work without Special Equipment, 1906; Mathewson, First Year Drawing in Technical High School, 1906; Cremins, Design in Primary Grades, 1906; Batchelder, Constructive Design, 1904.

Development

Thompson, Manual Training, No. 1.

Drawing and Making

Prang Text Books, Chapters entitled Measuring and Planning. Council Year-Book, Mohr, Working Drawing in Elementary Schools, 1904; Garritt, Knife Work in Schools, 1906; Mohr, The Decorated Model in Shopwork, 1905; Cremins, Some Phases of Constructive Work in the Grammar Grades, 1905; Cremins, Constructive Work in the Primary Grades, 1904; Griswold, Woodwork in the Elementary Grades, 1904; Primary Hand Work, Seegmiller.

Paper Sloyd for Primary Grades, Rich.

Elementary Sloyd and Whittling, Larsson.

Beginning Woodwork at Home and in School, Van Deusen.

Problems in Woodworking, Murray.

Problems in Furniture Making, Crawshaw.

The Art Crafts for Beginners, Sanford.

Lettering

School Arts Packets on Lettering and Initials. Perry, Book, January 1905, p. 196. Haney, Book, January 1904, p. 228. Daniels, Book, May 1905, p. 49. Brown, Letters and Lettering, (Bates & Guild Company) especially Chap. 5. Council Year-Book, 1906. H. H. Brown, Teaching of Lettering.

Thanksgiving Material

School Arts Harvest Packet. Book, November 1905, p. 223. Historic Pilgrimages in New England, Bacon (Silver, Burdett & Co.) Chaps. II-V.



THE WORKSHOP

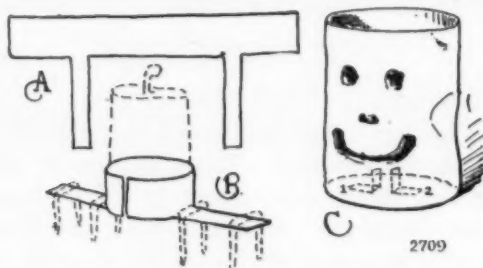
DURING October we shall have to make Jack-o-lanterns for Halloween. The traditional material for these fearsome things is the pumpkin. If we can come honestly by a pumpkin or two about eight inches in diameter or larger we will gladly use pumpkins. Here is a good way to go about it.

Armed with a good stout bladed knife, kneel on the floor with the pumpkin held between the knees, stem uppermost. Place the knife-point on the top of the pumpkin about two or three inches from the stem, tip the knife until the blade points straight towards the center of pumpkin, and force the blade in. Do the same on the other side of the stem, and then on all sides of the stem until you can lift out the top using the stem as a handle. Trim off the inside of this piece until a shell is left about three-quarters of an inch thick. Put the cover back in its original position and if necessary, with a slight cut in the rind, make a mark to help in replacing the cover readily. Now with mother's iron mixing spoon scoop out the inside until the walls are uniformly about three-quarters of an inch thick. With a sharp knife cut the features. Make them expressive, like those shown at the beginning of this section, which first appeared in "Suburban Life," November 1906. The candle should be short—not more than two inches long, and placed in a tin socket (if you can find one or make one*), or fastened to a piece

*From a "Nabisco" box cover or other piece of tin, cut out, with a pair of old scissors, something shaped like A, and bend it into the form shown at B. Fasten this into the bottom of the lantern with four staple carpet tacks and place the candle within.

of stout card by means of a carpet tack, and the card fastened to the bottom of the lantern with two carpet tacks, to keep the candle upright.

If you cannot find a pumpkin use an old tin can. Cut

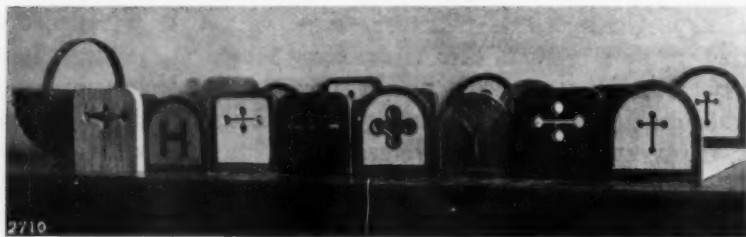


2709

out 1 and 2 (Illustration C) and bend them up as indicated, to hold the candle.

If you cannot find a can make a rectangular lantern of paper and cut the features in one face.

But boys don't like to be told always how to do everything. They like to get hold of an idea and just go ahead on their own



2710

hook. Illustration 2710 shows a row of table book racks made by boys in the Hill School, Pottstown, Pa., under the supervision of Mr. Luther W. Turner. Go ahead and make as hand-

Pattern for A Night-gown for A Little Girl Doll



some a table rack as you can to hold your books on the sitting room table during the long evenings of the winter. You will have to be very careful to fasten the ends on securely. The ends of the racks shown were put on with hinges, set in flush with the inside. You might carve your own initial on the end of yours.

And here follows more about our little friend Dorothy:

Dorothy has now her little undervest, drawers and flannel petticoat so we will make her this time a white skirt and night-gown. The white skirt is very simple to make. Cut a rectangle three and one-fourth by twenty inches, using the twenty inches as the fullness and the three and one-fourth as the depth of the skirt.

Sew up the back with a French seam leaving one and one-half inches open for the placket which should be finished with a narrow hem. Make a half-inch hem on the bottom of the skirt and trim it with narrow lace. The top of the skirt should be gathered and put into a binding which should be cut three-fourths inch wide and long enough to go around your doll and lap over for a fastening.

When putting the binding on, place the right side of the skirt and the right side of the binding together; sew these together holding the skirt with the wrong side toward you as in figure 1. After this is done, turn the binding over and hem it down to the wrong side as in figure 2. If you choose you can make a buttonhole in one end of the binding and sew a button on the other, and the skirt will be ready for Dorothy to wear. Some thin material such as lonsdale or nainsook makes a good skirt and is also suitable for the night-gown.

The night-gown consists of a front, figure 3, a back, figure 4, and sleeves, figure 5. The middle of the front, from the neck a to the bottom b, should measure six and three-fourths inches; while the under-arm seam from c to d should be five and three-fourths inches long. The shoulder seam should be seven-eighths inches long from the neck to the sleeve and from the highest part of the shoulder e to the bottom of the front f, should measure seven and one-half inches. Across the front from c to c should measure six and one-fourth inches and across the bottom of the front in a straight line from d to d should be nine and one-fourth inches.

The back can be cut in one piece or if your cloth will not allow this you can have a seam down the middle of the back. The neck is not cut as low



in back as in front, so from g to the bottom of the back h measures seven inches. From the shoulder k to the bottom m should be five and three-eighths inches, and across the back from n to n measures five and one-fourth inches. Across the bottom in a straight line from o to o should be eight and three-eighths inches while the shoulder and under-arm seams will of course be the same length as those of the front.

The sleeve should measure three and three-eighths inches from the notch in the top to the bottom p to r; the seam s to t measures two inches. The top in a straight line s to s should be five and three-fourths inches while across the bottom in a straight line, t to t measures five inches.

French seam the shoulder, under-arm and sleeve seams and finish the placket, which should be three inches long and in the middle of the back, with a narrow hem. The bottom of the night-gown should have a half-inch hem and the neck and sleeves narrow hems. Make the hem of the neck a little wider than usual perhaps one-eighth inch so that you can run a draw-string in to pucker it up when you put the night-gown on. A narrow lace on the neck and sleeves makes the night-gown daintier as you can see by the photograph.

Gather the sleeves up to the necessary size at the bottom and after you have run your gathering string in the top sew them in with the seam in the sleeve at the under-arm seam and the notch in the top at the shoulder seam. Over-cast your sleeves where you have sewed them in and your night-gown will be complete.

MARY A. BERRY

West Newton, Massachusetts

A happy man or woman is a better thing
to find than a five pound note.—Stevenson.

EDITORIAL

HAD you been present at the meetings of the International Committee in London this summer, I am sure that now you all would be planning to attend the International Congress which convenes there next summer. That Congress is to be an epoch making event in the history of art education, and all who attend it will find themselves thereafter for years beginning their stories with "When I was in London in 1908--"

Representatives from seven countries were present, and all brought the most cordial good will to the business in hand. Under the inspiring leadership of Sir John Gorst, formerly the British Minister of Education, a man who has intimate personal knowledge of every grade of educational work, plans for the Congress and for its successful management were formulated with admirable dispatch and to the satisfaction of every delegate. These plans may be summarized as follows:

The Congress is to be run *en masse* (without departments or simultaneous programs) during the first week in August, 1908. Sessions from ten to one o'clock only, on Monday, Tuesday, Wednesday and Thursday; afternoons devoted to exhibits; evenings to receptions and entertainments. Should topics develop during the sessions, of interest to special groups of teachers, departmental meetings for discussing these may be organized for the Friday.

In the Exhibition some thirty countries will be represented, including Japan, India, Ceylon, New Zealand, Australia, South Africa, Egypt, the European countries, several South American republics, Canada and the United States. This exhibit will open a week or more before the Congress and remain open for some time after, that all may have ample opportunity to study it.

All speakers will prepare abstracts of their addresses, to be printed in several languages and placed in the hands of members before the addresses are delivered. All speakers will illustrate their addresses, so far as possible, by means of charts,

or blackboard drawings made during delivery. Any member with an abstract of the address before him in a familiar language, and with illustrations drawn before his own eyes, will be able to follow any speaker, and the wearisome verbal translations will be obviated.

The topics discussed will be vital and timely. Professor Guebin of Paris has promised the presence of M. Hista and other expert demonstrating teachers of France. Dr. Kirschensteiner and Professor Götze of Germany affirm that the Fatherland will send its very best; and such men as Walter Crane, Lewis F. Day, Alexander Fisher, Edward F. Strange and Richard G. Hatton, all well known in the United States through their books or their handiwork, will have a place on the program. Several titled ladies will open their London houses to the Congress, and royalty itself may preside at the first session.

The Anglo-French Exhibition will be open during the week of the Congress, at Earl's Court, near by, and will display work from every industrial and technical school in France. The Annual Competitive Exhibition of work from all the British Art Schools will also be on view, and the Annual Exhibition of the Royal Academy will be held open a week longer than usual that members of the Congress may attend. Mr. Starr, manager of the Crystal Palace, has already announced that he will extend a cordial invitation to all members of the Congress to spend an evening with him amid the splendid Palace collections of casts and reproductions of historic architectural styles, and in the extensive gardens and conservatories with their varied means of entertainment. Mr. Edward F. Strange, author of the well known book on Alphabets, librarian to the Royal College of Arts, will arrange special exhibits for members of the Congress, and will open the library itself, formerly known as the South Kensington Library, for their use.

Dr. Henry T. Lund has in charge the securing of reduced rates, and is sanguine as to the outcome. Rates of travel in England may be reduced one-half in favor of members of the Congress.

Several parties will be organized to visit various European countries and to arrive in England in time for the Congress, under the auspices of the Bureau of University Travel, and others will be conducted by individual teachers of experience, such as Professor William Woodward of New Orleans, and Professor Arthur H. Chamberlain of Pasadena. After the congress, excursions will be organized into Scotland, Wales and Ireland, and it is hoped that all the American teachers may return by the same ship reaching New York on Labor Day, 1908. Two hundred teachers and supervisors at least will be going over for the Congress, and they will return well content with what the summer has brought them, and full of enthusiasm for art education in America.

¶ But the business immediately in hand is the October Constructive Drawing and Design.

¶ The leading article this month is the first of that long-promised series on the Master Craftsmen. Handicraft is manual training grown up. That which was once an infant in arms fed on fragments of Swedish, Russian and other "systems" mixed with pedagogical dictums, now stands on its feet and surveys its inheritance,—the whole realm of manufacture, with its garments and jewels, its utensils and machines, its buildings and monuments. This promising young man is beginning to study history and biography. The sculptors revere Phidias and Michaelangelo, the painters look to Titian and Velasquez, the printers quote Jensen and Didot, and the architects emulate Ictinus and Arnolfo; why should he not know

Vischer and Matsys, Stradivarius and Palissy, Benvenuto Cellini and others of the worthy company who "put their trust in their hands."

A knowledge of the history of a craft, an acquaintance with the work of the men who have transmitted the dear-bought lore of generations of workers, are prerequisite to mastership. Without the historic background worthy standards, sane design, adequate technique and praiseworthy pride-of-craft are impossible. While our manual exercises in schools do not aim primarily to produce fine craftsmen any more than our exercises in drawing aim to produce painters, all our manual-arts courses should aim to develop a love of beauty in everything, a sure taste, an intelligent appreciation of the treasures of the race as embodied in the arts. In securing these ends we have invoked the aid of the historic painters; why not that of the historic craftsmen? The teachers of manual training have needed household gods from the first; the lack of the lars has been a weakness in their system of instruction. But the better day has dawned; henceforth art and craft keep house together and

In the chambers, on the stairs
No longer dumb,
Go and come
Lemurs and Lars.

¶ The other articles present helpful suggestions to teachers of primary, grammar and high school pupils. That which will provoke the most discussion is, undoubtedly, Miss Reed's article on the Rhythmic Ruler. Next month's installment will add to its interest and answer many questions which may arise in the minds of those who read, mark and inwardly digest the portion here presented.

¶ The Outline follows the general plan formulated in the September supplement. The success of that course, as evinced

by the work gathered through the monthly contests last year, is sufficient excuse for holding to it this year. But let all our readers remember that across the Chart is printed (albeit in invisible words) the classic phrase of the railroad timetables "Subject to change without notice." The Best, as fast as it is discovered, is good enough for the School Arts Book.

¶ Among the best Thanksgiving booklets and souvenirs last fall were the following:

A Thanksgiving Proclamation, by Alfred Voedisch, VI. *An edition de luxe* of The Proclamation of the President.

Thanksgiving Festival, by William Vahlgren, VIII. An illustrated historical booklet.

The First Thanksgiving, Maurice Train, VIII. An illustrated historical booklet.

Autobiography of a Turkey, George Sturtevant, IX. A decorative cover.

All the foregoing came from the public schools, Fitchburg, Mass.

A Thanksgiving Text Card, by Jennie Means, VIII, Portland, Me. Text with decoration in colors. Another similar card came from Hilda Laughlin, same school.

Thanksgiving Booklet, by Hattie Anderson, V, Menominee, Mich. An embodiment of Whittier's Corn Song.

November, by Frank Cook, VI, Marshalltown, Iowa. A poem illustrated in colors.

Thanksgiving Booklet, by Ernest A. Cooney, VI, Southampton, Mass. A memory gem, well embodied.

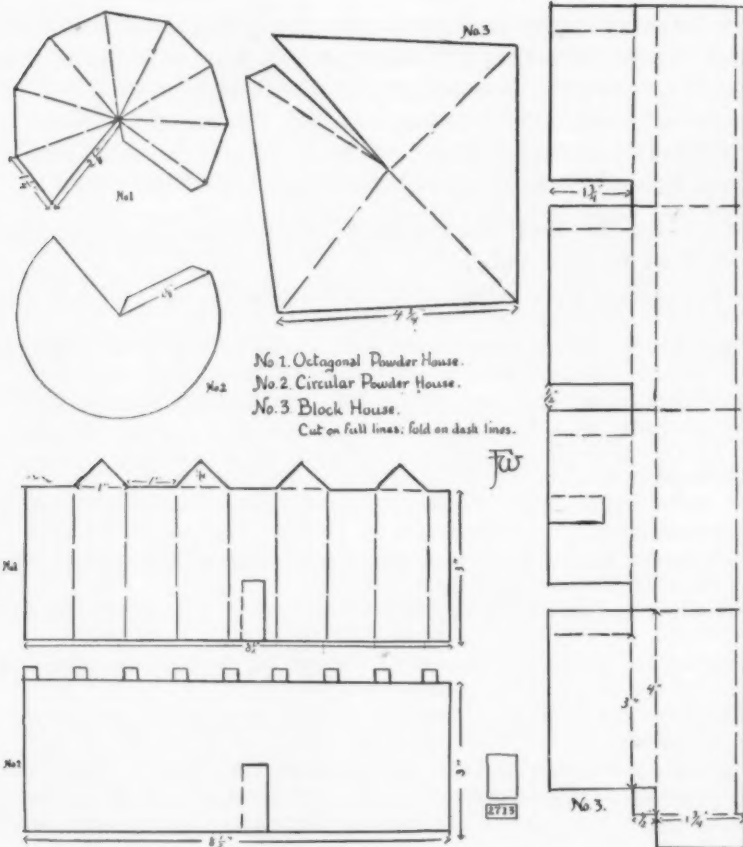
A Thanksgiving Emblem, by Mary Cole, V, Fall River, Mass. Study of corn in color.

Thanksgiving Triptych, by Julius Ludvinsky, IV, Derby, Conn. An embodiment of one of Eugene Field's verses.

Thanksgiving Post Cards, Thanksgiving Invitations, Thanksgiving Place Cards, scores of them, from a dozen different towns.

These are mentioned to suggest the variety of interesting and educational problems which the occasion offers.

¶ The plates on pages 170 and 171 are by Mr. Frederick Whitney of Salem, and contribute to the means of making more real to chil-



dren the history of the Pilgrims. The photographic plates are from compositions worked out with the sand table and the blackboard.

¶ The frontispiece this month is from a drawing by Mr. E. A. Batchelder, author of "The Principles of Design." It was



made when Mr. Batchelder was supervisor of drawing in Massachusetts, to show a class of pupils how to draw from an object in silhouette directly with the brush. It illustrates the kind of work called for in the October Outline, Grade VIII,—a decorative panel in a monochromatic scheme of color.

¶ The Calendar for the month, page 173, makes use of an old apple orchard. Draw the sky with the side of the crayon; rub in foreground, and foliage masses with the eraser; add the distance with the finger; and finish the trees, etc., with charcoal and touches of white crayon. The cover stamp was suggested by another kind of orchard with which boys are familiar, an orchard of nut trees. The design might be copied as a decoration for a language paper on Nutting.

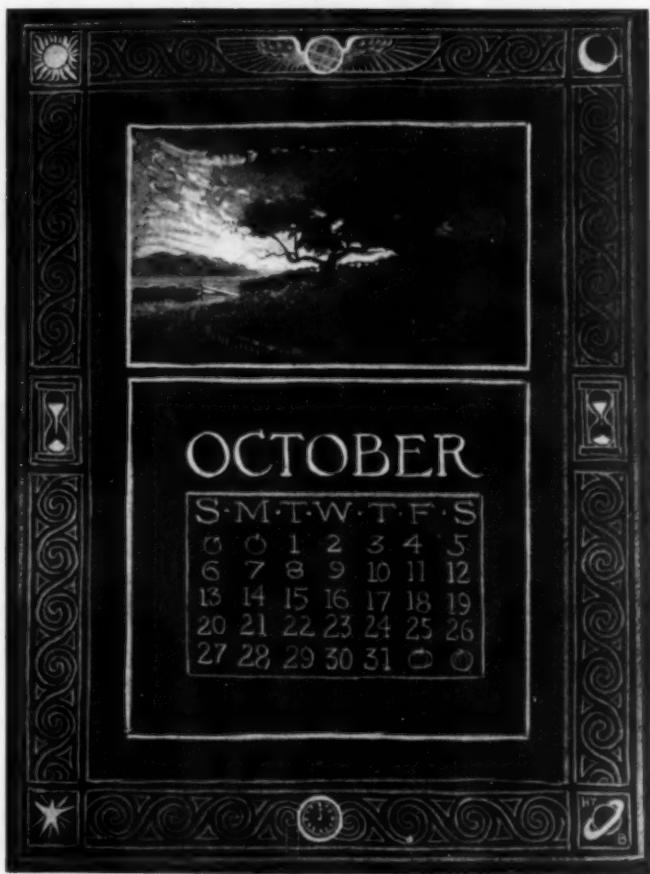
¶ Among the best Halloween suggestions which arrived last fall are the following, derived from drawings made under the direction of Miss Mary E. Ellermeyer, Pittsburg, Pa.:

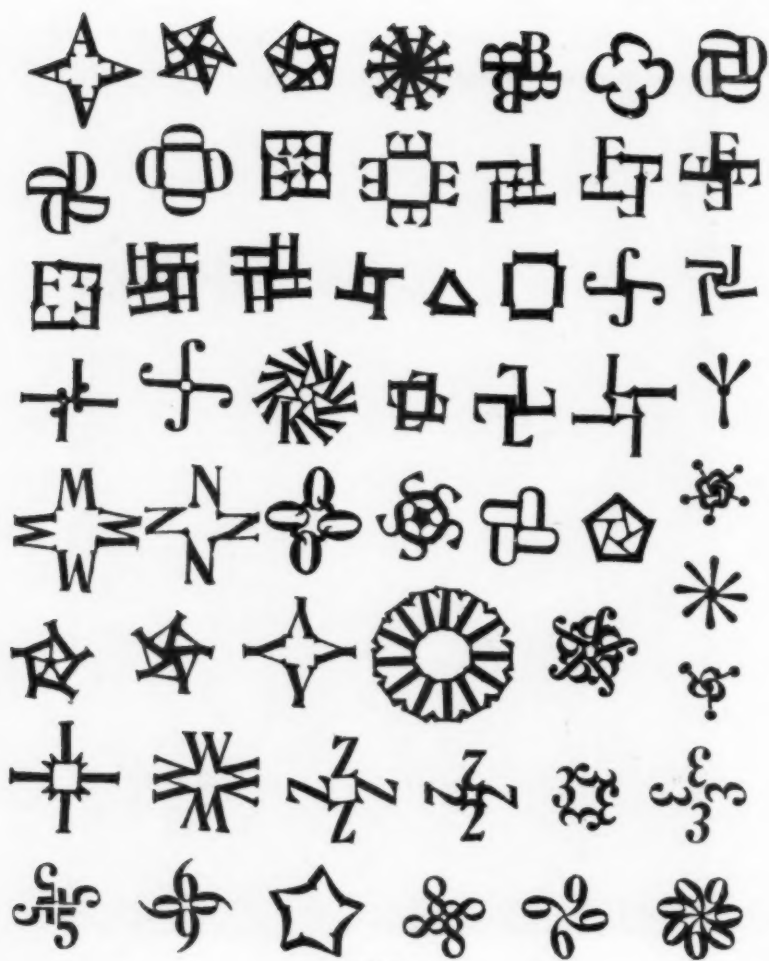
Sketches by the children illustrating Halloween Experiences; A Dream of Halloween;

Candy, nuts, etc., made and contributed by the children for a Halloween party. Masks made by the children and offered for sale, for use in Halloween revels.

¶ A suggestion for busy work in connection with the study of geometric rosettes comes from two boys in a grammar school who have a font of rubber type. A few of the rosettes produced by these boys are to be seen on page 174. They illustrate the contention of Ruskin's friend in "Two Paths," that "the essence of ornament consists in three things: contrast, series and symmetry." They show also the surprising possibilities of very commonplace units.

¶ Professor Frank F. Frederick of the School of Industrial Arts, Trenton, has formulated a plan for discovering, and develop-





ing in an intensive way, whatever of artistic talent may exist among the children of the city. The plan includes coöperation between the public school teachers and the art school authorities. Juvenile classes will be established in the Trenton School of Industrial Arts.

¶ Mr. Ketchum's article on the utilization of autumn leaves in the making of transparencies seems to me the happiest solution yet offered to a very old problem. The leaves might be used effectively as motives in the making of the candle shades described by Miss Hatch. The full force of these suggestions can be felt only in the presence of the actual objects, so coldly and sadly represented in the half tones. Clear brilliant color well placed is always a delight, even to eyes long forced to admire the grays only.

Every piece of work which is not as good as you can make it, which you have palmed off imperfect, should rise up against you in the court of your own heart and condemn you for a thief.—Stevenson.

CORRESPONDENCE

HERE is a suggestion which may help to make the Colonial life more real to the children. Of course certain parts of our country would yield more useful material than others; but as Asa Gray once said to a woman who asked if Cambridge were not a rich country botanically, "Madam, any country is rich which is observed."

Dear Sir,

Brooklyn, New York.

Your magazine is useful to many others beside teachers of drawing, and

I want you to know about something one of our grade teachers here once did at the end of the fall term. Her pupils were asked to bring from home any old-fashioned and curious pieces of clothing, old books, anything old which their homes afforded, especially anything to do with the early history of our country. These were made the subject of an afternoon's study, and they not only afforded much pleasure but were quite instructive. There were many "uncut jewels" among the collection made by the children.

Yours sincerely,

B. H. C.

Apple	Apple
Apple	Apple
Currant	Currant
Currant	Currant
Grape	Grape
Plum	Plum
Quince	Quince
Cherry	Cherry
Pear	Pear

A suggestion for practical work appropriate to the season and related to the home life comes from Chicopee, Mass.

My dear Mr. Bailey,

Among the rather original suggestions which have recently come to my knowledge and which perhaps will be of interest to you is this:

In the sixth grade in the fall we have special time given to lettering labels for blank-books, etc. In order to make usefulness and that good but at times difficult task of repetition, combine, one of our teachers, Miss Wilbur, devised

the booklet of labels which I send you. The sheets or pages, four in number, were first planned in pencil. The lettering was gone over with pen and ink; the division lines with the red colored pencil, and then with a dressmaker's tracing wheel. Each sheet was then fastened with thumb-tacks to a board, and the back covered with the ordinary mounting paste (but the common mucilage is better as it does not crack). The title page tells the contents, the maker, the place, and the date. A simple cover of gray green Antique paper in contrast with the red borders of the labels adds a bit of color. The word labels and the letters on the cover, are in harmony with the simplicity of the contents. The copy I send was made by one of those new arrivals from that down-trodden land, Russia.

Yours sincerely,

J. Winthrop Andrews.

The following letter presents so strongly one point of view, and is so good a testimonial to the immediate influence of beauty in any form, that I cannot but share it with the readers of the School Arts Book. The writer of the letter is a person of international reputation in the educational world.

Your magazine contains almost nothing for the average teacher. The unsupervised teacher cannot get help from it because she has so little apperceptive basis for what it presents. The common teacher wants to be told in a most cheerful, chatty, inspiring way how to do everything, and to be made to believe that she can do it. Then she wants her hand held (almost) while she does it. If she cannot have all this she will say, "I can't," and never try. The small compass or space in which your elementary drawings are grouped makes them not inspiring. Those drawings are depressing. Your fine type is depressing, always is, everywhere. I think the very elegance of your book rather keeps you from being accessible. I feel when I go to take it up as if I must wash my hands and put on a clean apron and get into an esthetic atmosphere before I touch it. If I feel so, how must a hurried, mussy, tired, grade teacher regard it? She would rather read a germ-tainted novel in her everyday clothes than to take the trouble to enter your dressed-up heaven. I should think supervisors and the elect would revel in the School Arts Book. It is lovely but it doesn't mix with the crude things teachers demand.

Splendid! Thank you. Teachers are beginning to demand better things,—yes, even the School Arts Book.

THE ARTS LIBRARY

BOOK REVIEWS

The Art of Landscape Painting in Oil Color. By Alfred East, A. R. A. Illustrated in color. J. B. Lippincott Company, 1907. Price \$3.00.

To the student who has gone beyond the elementary stages of art study, this is a book of practical inspiration. Reading it you feel that you are in personal touch with the painter, and he leads you to look at nature in a larger way, besides telling you a good deal of the craft of painting as he practises it.

The first sentences of Chapter I are characteristic of the book. "Your attitude toward Nature should be respectful but at the same time confident. One should love Nature without giving up one's authority. Do not grovel before Nature—be a man."

The book includes a chapter on pencil drawing from Nature with splendidly strong and simple sketches. Other chapters deal with color, trees, skies, grass, reflections, distance, etc.

The pictures round out the attractiveness of this notable volume. They include over a dozen beautiful color reproductions, numerous half-tones from paintings and reproductions of pencil studies.

To all lovers of landscape, the work of Alfred East is more or less known. It is virile and poetic, decorative but far from conventional. Admirers of the paintings will welcome the treatise.
J. H.

Sloyd for the Three Upper Grammar Grades. By Gustaf Larsson. 60 pp. 7 x 10. 11 illustrations in the text and 32 plates of working drawings. George H. Ellis, Boston. \$1.25.

This practical book is the result of years of experience in teaching sloyd. Its author is recognized as an authority wherever manual training is known. "Sloyd," he says, "has never stood for any 'standard set of models' On the contrary, sloyd principles call for the constant study of existing needs and a readiness to adapt models, tools, and material to varying conditions." The book makes provision for supplementary and optional models, as well as for a complete course for each year. The plates are well drawn, well arranged, and show better models than have sometimes been put forward as "best." Not the least valuable pages are those which present "a synopsis of the progression and the variety of exercises, models, tools, and woods" for each year. The plates show more than a hundred different completed objects as hints for individual work. In its realm it is a book of the first class.

Complete Course of Free-Arm and Industrial Drawing. By J. W. T. Vinall. 50 plates 9 x 12, nearly all in colors, and a descriptive pamphlet of 28 pp. London: Blackie & Son. \$4.15.

The author of this unique portfolio is an Art Specialist to the Education Committee of the London County Council; in other words, one of the Supervisors of Drawing in London. The plates consist of drawings in colored pencil or crayon, of all sorts of common objects from a straw hat to a phonograph, from a single leaf to a landscape, from an insect to the human figure. There are plates to show water color handling, pencil, and pen-and-ink; plates to illustrate every grade of design from a kindergarten star to a Gothic facade. The plates are admirably printed. From the American point of view the drawings are at times too conventional, and their sequence questionable—but they offer an abundance of reference material which may be used in any order the teacher may desire. The course which Mr. Vinall presents is widely used in England and the Colonies.

RECENT PUBLICATIONS.

HISTORIC CHURCHES OF AMERICA. By Nellie Uner Wallington, with introduction by Edward Everett Hale. A collection of entertaining descriptions, authentic facts, and pictures of famous American places of worship, from the New England spired churches of the Sir Christopher Wren period to the Spanish Missions of Southern California. Duffield & Co. \$2.

ART AND THE CAMERA. By Antony Guest. A discussion of artistic photography, illustrated with numerous reproductions. Macmillan Co. \$2.

HOUSES FOR TOWN OR COUNTRY. By William Herbert. Suggestions for home builders, in the city, suburbs, or the country, taken from the work of a prominent American architect. The volume contains over two hundred half-tone illustrations. Duffield & Co. \$2.

THE CERAMIC GALLERY. By William Chaffers. Revised and edited by H. M. Cundall, I. S. O., F. S. A. Contains several hundred illustrations of rare, curious and choice examples of pottery and porcelain from the earliest times to the beginning of the nineteenth century, with historical notices and descriptions. Charles Scribner's Sons. \$12.50.

AIMS AND IDEALS IN ART: Eight Lectures delivered to the Students of the Royal Academy, by G. Clausen, A. R. A. The author's attitude toward the masters of painting in the past, especially Raphael, Velasquez, Titian and Rembrandt, is remarkably sane and balanced, and he acknowledges our indebtedness to each for some standard of truth. Methuen & Co., London.

THE SEPTEMBER MAGAZINES*

ART AND HANDICRAFT

American Painting, The History of—I. Edwina Spencer. Chautauquan.
Applique, What Can be Done with. Mabel Tuke Priestman. House Beautiful.
Arabian Lace. Nellie Clarke Brown. Harper's Bazar.
Artistic Temperament, The. Anne O'Hagan. Smith.
Barnard, George Grey: Creator of Stupendous Marbles. Talcott Williams.
Book News Monthly.
Batik Making, The Craft of. Mabel Tuke Priestman. International Studio.
Bric-a-Brac, Good and Bad Taste in. Sara W. Safford. Ladies' Home Journal.
Brigman, Annie W., Symbolic Nature Studies by. Emily J. Hamilton.
Craftsman.
Charlton, W. H., Leaves from the Sketch-Book of. International Studio.
Chicago as an Art Center. Charles L. Hutchinson. World To-day.
China Painting, A Japanese Idea of. Gazo Foudii. Ladies' Home Journal.
Design as Applied to Cities. W. Rudolf O'Donovan and Samuel Parsons.
North American (Aug. 16).
Dutch Artist, Life of a—VI., How a Painter Sold his Work. W. Martin.
Burlington.
Frick Collection, Notes on the. Burlington.
Froehlich, Mrs. Hugo, Recent Work of. Eva Lovett. International Studio.
German Art, Vitalizing. James William Pattison. World To-day.
Greuze, Sentimental. James W. Pattison. House Beautiful.
Hand-Crafts, Profitable Amateur. Rollin L. Hartt. World's Work.
Initial and Monogram Embroidery. Lillian B. Wilson. Ladies' Home Journal.
Lanterns, Ornamental. S. B. Wright. Suburban Life.
Little, Robert W., Works of. A. Lys Baldry. International Studio.
Looking-Glasses of a Hundred Years Ago. Walter A. Dyer. Country Life.
Luks, George: American Painter. Craftsman.

*From "What's in the Magazines," published by the Dial Company, Chicago.

- Manheim Tercentenary Exhibition, The. F. Bents. International Studio.
Mosler, Henry, The Art of. Florence Finch Kelly. Broadway.
National Museum of Art, Founding of a, in Washington. Will H. Low.
Scribner.
Oriental Rugs, Animals in. George L. Hunter. House Beautiful.
Painting and Painters. International Studio.
Painting, Modern—V., German Aspirations. A Modern Painter. Burlington.
Photo-Secession in America. Maude I. G. Oliver. International Studio.
Pictures, Good, The Advent of. Carolyn S. Bailey. Good Housekeeping.
Pyle, Howard: American Illustrator. Julian Hawthorne. Pearson.
Rodin's "Brazen Age." Annie Nathan Meyer. Putnam.
St. Gaudens, Augustus. Bookman.
St. Gaudens and American Sculpture. Ernest Knauff. Review of Reviews.
Saracinesco: The Home of Models. Grace Ellery Channing. Harper.
Small, Frank O., Historical Pictures of. William MacDonald. New England.
Stenciling: An Evolution. Martha McCulloch-Williams. Good Housekeeping.
Tarbell, Edmund C. Frederick W. Coburn. International Studio.
Theatre, Modern, Art in the. Harold Child. Burlington.
Tied Work. Ladies' World.
Wall Paper, Pictorial. House Beautiful.
West, William Edward: An Artist of the Past. N. P. Dunn. Putnam.

MISCELLANEOUS

- THE INTERNATIONAL STUDIO for September opens with a richly illustrated article on Edmund C. Tarbell, by Frederick W. Coburn. Among the dozen works of this talented American painter, here reproduced in half-tone, are the Venetian Blind, and the even more famous Girl Crocheting. Mabel Tuke Priestman describes the Craft of Batik Making, an evolution from one of the primitive arts of Java, and a fascinating application of dyeing. Leaves from the Sketch-Book of W. H. Charlton offer admirably forceful examples of good pencil handling, and the plates illustrating The Photo-Secession in America are splendid examples of pictorial space division. Two of the color plates are notable as examples of effects produced largely by the use of two complementary colors: Moonlight in Florence in blue and orange; The Old Town in red and green.
- MASTERS IN ART for June presents Masaccio as only this series of illustrated monographs can. Among the reproductions is, of course, The Expulsion from Paradise, one of the Brancacci Chapel decorations, Florence, a

composition which "for power of expression obtained with the sternest simplicity of means, has no rivals, not even Michelangelo's." The July number treats of the life and works of David Teniers, the younger, genre-painter of the Flemish School. Among the reproductions of his works are, A Flemish Kermess, a favorite subject with the artist; The Dinner of Apes, an example of his comic pictures; and his Procession of the Arquebusiers, considered by many critics his chef-d'oeuvre.

PRINTING ART not only maintains its high standard technically, but seems to be improving in its use of color. The August number contains an astonishing article on The Growth of the Printing Habit, and the September number contains an invaluable illustrated article on Margins, by Alfred Pollard.

I do not know the name of that branch of knowledge which is worth acquiring at the price of brain fever.—Stevenson.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

THE Leadership of the School Arts Guild for the year 1906-1907 has been won by Miss Marion Smith of the ninth grade, Easthampton, Mass. Marion won a fourth prize in 1906, a Mention in January 1907, a Third prize in March 1907, and the First prize in June. To her has been sent, with the compliments of the Editor, the following letter:

This certifies that in the Monthly Contests in Drawing and Design maintained by the School Arts Book during the school year 1906-1907, and participated in by 10,000 school children in the United States, Miss Marion Smith of the ninth grade, Easthampton, Mass., won the largest number of awards and by virtue of her increasingly excellent work is entitled to the honor of Leader in the School Arts Guild. Should Miss Smith, after completing her public school courses, decide to enter an Art School, this record is worthy to stand as a testimonial to her ability as a student, and as a recommendation to the Art School authorities.

For the Jury of Awards,

HENRY TURNER BAILEY,

Editor of The School Arts Book.

JUNE CONTEST

AWARDS

First Prize, Book, Pyropen outfit, Badge with gold decoration.

***Marion Smith, IX, Easthampton, Mass. Design for a fan, with a decoration from violets.

Second Prize, Box Franklin Colored Crayons, Badge with silver decoration.

*George F. Gallagher, IX, 50 North St., Lowell, Mass.

Selwyn Powell Griffin, IX, Eglinton, Ont.

*Florien Kane, VIII, Hildreth School, Marlboro, Mass.

Earl McNaney, V, 740 Harper St., Elmira, N. Y.

Williard Morrison, VIII, Lincoln School, Melrose, Mass.

*A winner of honors in some previous contest.

Third Prize, Sunbonnet Calendar and Badge.

- *Doreo Danis, V, 196 Farm St., Woonsocket, R. I.
- Edna Eighmey, VI, Lincoln St. Ext., New Britain, Conn.
- * Vera Hall, VIII, Easthampton, Mass.
- Addie Howard, VIII, 1 Pleasant Ct., Marlboro, Mass.
- Josie Joslin, VIII, Winchendon, Mass.
- Mary R. Lamoureux, VIII, 9 Lens Court, Southbridge, Mass.
- Ruth Putnam, VIII, School St. School, Gardner, Mass.
- "Tulip Lampshade," VII, Steubenville, Ohio.
- Ethel Tyrer, 590 Auburn Ave., Pontiac, Mich.
- Julian Witbeck, VII, Middleboro, Mass.

Fourth Prize, The Badge.

- *Rachel Barber, V, Park Ave., Westerly, R. I.
- Cora Batsford, Elmira, N. Y.
- Joseph Bevan, Holyoke, Mass.
- Doris Blaisdell, II, 55 Grove St., Dover, N. H.
- Marjorie Buffum, VII, Elm St. School, Westerly, R. I.
- *Marion Champlin, Southbridge, Mass.
- *Frances E. Crawford, VII, 63 Greene St., Woonsocket, R. I.
- Louise Dennehy, VII, 18 Thayer St., So. Braintree, Mass.
- Alice Dunning, V, 19 Falmouth St., Portland, Me.
- Charles Edwards, VI, Garfield School, Steubenville, Ohio.
- *Willie Farrell, V, Park Ave., Westerly, R. I.
- Edna Ferguson, Steubenville, Ohio.
- Leon Gandreau, VII, 109 West St., Bristol, Conn.
- Rosa Gendron, II, Southbridge, Mass.
- *Irene Gough, VIII, 7 Coombs St., Southbridge, Mass.
- Pupil of E. Grattan, VII, Cedar Rapids, Iowa.
- Hattie Guyer, V, Hopkinton, Mass.
- Etta Hayes, VII, Easthampton, Mass.
- Muriel Heywood, VIII, 19 Glenwood St., Gardner, Mass.
- Mabel Johnson, V, Pleasant St. School, Westerly, R. I.
- Ruth Johnson, IX, Mittineague-New School, West Springfield, Mass.
- Barbara E. Kates, IX, Steubenville, Ohio.
- William Kelley, VIII, Hopkinton, Mass.

*A winner of honors in some previous contest.

Ethel Lawrence, VII, Winchendon, Mass.
Althea Libby, III, 59 Lincoln St., Gardner, Mass.
James McDaid, V, 233 Forest Ave., Portland, Me.
*Nellie A. McIntyre, VI, Hopkinton, Mass.
Faye Moore, VII, 414 East 11th St., Oklahoma City, Okla.
Robert Moseley, VIII, 39 Race St., Bristol, Conn.
Yvonne Muir, VIII, 9 Summer St., Marlboro, Mass.
*Hope Noyes, V, Pleasant St. School, Westerly, R. I.
E. W. Parker, VIII, Noah Torrey School, So. Braintree, Mass.
M. Louise Philipps, Elmira, N. Y.
Vincent Ryan, V, Hildreth School, Marlboro.
Worden Sanford, V, Pleasant St. School, Marlboro, Mass.
Amedee Scott, III, Pleasant St. School, Marlboro, Mass.
Edith G. Sherman, Mittineague-New School, West Springfield, Mass.
Howard M. Simonds, VIII, 52 Shawmut Ave., Marlboro, Mass.
Ben. Harry Thompson Smith, VI, Steubenville, Ohio.
*Mildred Spooner, VI, Southampton, Mass.
Eva Steeves, VIII, Lincoln School, Melrose, Mass.
Ruth A. Straight, VI, 113 Rockland Ave., Woonsocket, R. I.
Helen Frances Sturtevant, VIII, Box 285, Lexington, Mass.
Lester Taylor, VI, 36 Thayer St., E. Braintree, Mass.
Ruth Turner, VII, 86 Tremont St., Marlboro, Mass.
Earl Tyler, V, McConnell School, Pontiac, Mich.
C. Percival Weldon, VIII, Bristol, Conn.
Grace L. Whipple, IX, 36 Elliot St., Keene, N. H.
Ruth Woodbury, VIII, 49 Parker St., Gardner, Mass.
*Margaret C. Zoudlick, V, Maple St. School, Easthampton, Mass.

Honorable Mention

"Audria," II, Mittineague-Old, West Springfield.
Rex Barratt, Westerly
Blanche G. Bates, Lowell
Joseph Bliven, Westerly
Lizzie Mary Boss, Easthampton
Leo Brothers, Winchendon
Rico Bruno, Westerly
Clara G. Buker, So. Braintree
*H. Russell Burdick, Westerly
Cecelia Burke, Southbridge
Mildred Case, Bristol
Glenn Caswell, Keene
Grace A. Cockings, Bristol

*A winner of honors in some previous contest.

Walter Daigneault, Woonsocket
John Davenport, Braintree
Willie Farrell, Westerly
Orlon Faulkner, Keene
Clarie Frazier, Westerly
*Earle W. Frazier, Bristol
Frances Funck, Bristol
Hazel Geddis, Winchendon
Michael Gentile, Westerly
Freida G——, Easthampton
Russell Heaslett, Steubenville
*Alan E. Hemenway, Hopkinton
Eva Hoffman, Elmira
Hulda Hoglund, Gardner
*Irvin Howard, Woonsocket
Willie Howells, Steubenville
Frank Jefts, Gardner
Nellie Jordan, Marlboro
Ida Kaplinsky, Holyoke
Emily Klay, E. Braintree
* Josette Laflame, Winchendon
“Lampshade,” Steubenville
Nancy Lanphere, Westerly
Mary Laprise, Westerly
Harold Larrabee, Melrose
Mildred Leonard, Keene
Mary Lewis, Steubenville
Ernest L'heureux, Bristol
Alice Lyons, Marlboro
O. L., Englewood
Flora MacDonald, E. Braintree
Polly Morris, So. Braintree
——, II, Mittineague-Old, West Springfield

Frank Murphy, Marlboro
Marguerite Murphy, So. Braintree
Anna Nusbaum, Westerly
Katherine Olivey, Elmira
John O'Neill, Portland
*Mary Peck, Bristol
Earl H. Pickett, Pontiac
*Alvin Pine, Westerly
Matilda Provencal, Woonsocket
William J. Quinlan, Westerly
“Rabbit Decoration,” Englewood
Evan Robichaud, Winchendon
Phebe Sands, E. Braintree
John Selcan, Easthampton
Alverda Sellard, Elmira
Edith Sharpe, Haydenville
Daniel Sheehan, Southbridge
Marion Sleeper, So. Berwick
Harold H. Smith, Winchendon
Isaac G. Smith, Westerly
Howard Spargo, Westerly
Hilda M. Steele, Steubenville
Ester Stewart, Pontiac
Lois Stone, Hopkinton
Earl Strohm, Pontiac
Russell Toutt, Winchendon
Lena J. Towne, Winchendon
*Frank Turano, Westerly
Jemima Tynes, Sea Bright
*Paul W. Tyrrell, Lowell
Bertha Vaughn, Easthampton
Mary Walker, Gardner

SPECIAL PRIZES

A packet of the Monastic Text.

To the Ninth Grade, Noah Torrey School, for Graduation Programs.

*A winner of honors in some previous contest.

Badge, with silver decoration.

Curtis W. Johnson, 7 Houghton St., Lowell, Mass., for architectural drawings in ink.

Jeannette Balfour, Marlboro, Mass., for leather belt.

James Boudreau, 160 Newton St., Marlboro, Mass., for a leather mat.

Much good work appeared in June. With several packages came letters from teachers expressing regret that more and better work could not be sent because the children would not part with it. Such teachers should rather rejoice. When a child begins to love his work more than any form of praise he might receive for it, that child is growing in the right direction. The highest compliment the School Arts Book can receive is such naive testimony to the wisdom of its Outlines. The number of fine applied designs submitted was highly gratifying, and the coloring of these designs was noticeably good. As Galileo is reported to have said, "It does move!" The results are beginning to appear. I said recently to a wall paper dealer in Boston, "Can you see any results of our thirty years' teaching of design in the public schools?"

"O, yes," he replied; "we can no longer palm off our trash on the common people. We can still sell to the rich anything expensive, anything imported, anything that is the fad; but to the common folk we can sell only tasteful papers. The common folk bring their children from the public schools with them when they come to buy, and the children know what is good."

Let us thank God and take courage.

The prizes to be offered this year will be more attractive than ever. They will be harder to win, because work will come from a wider area, and competition will be sharper. But somebody will win them!

Please remember the regulations.

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention

in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

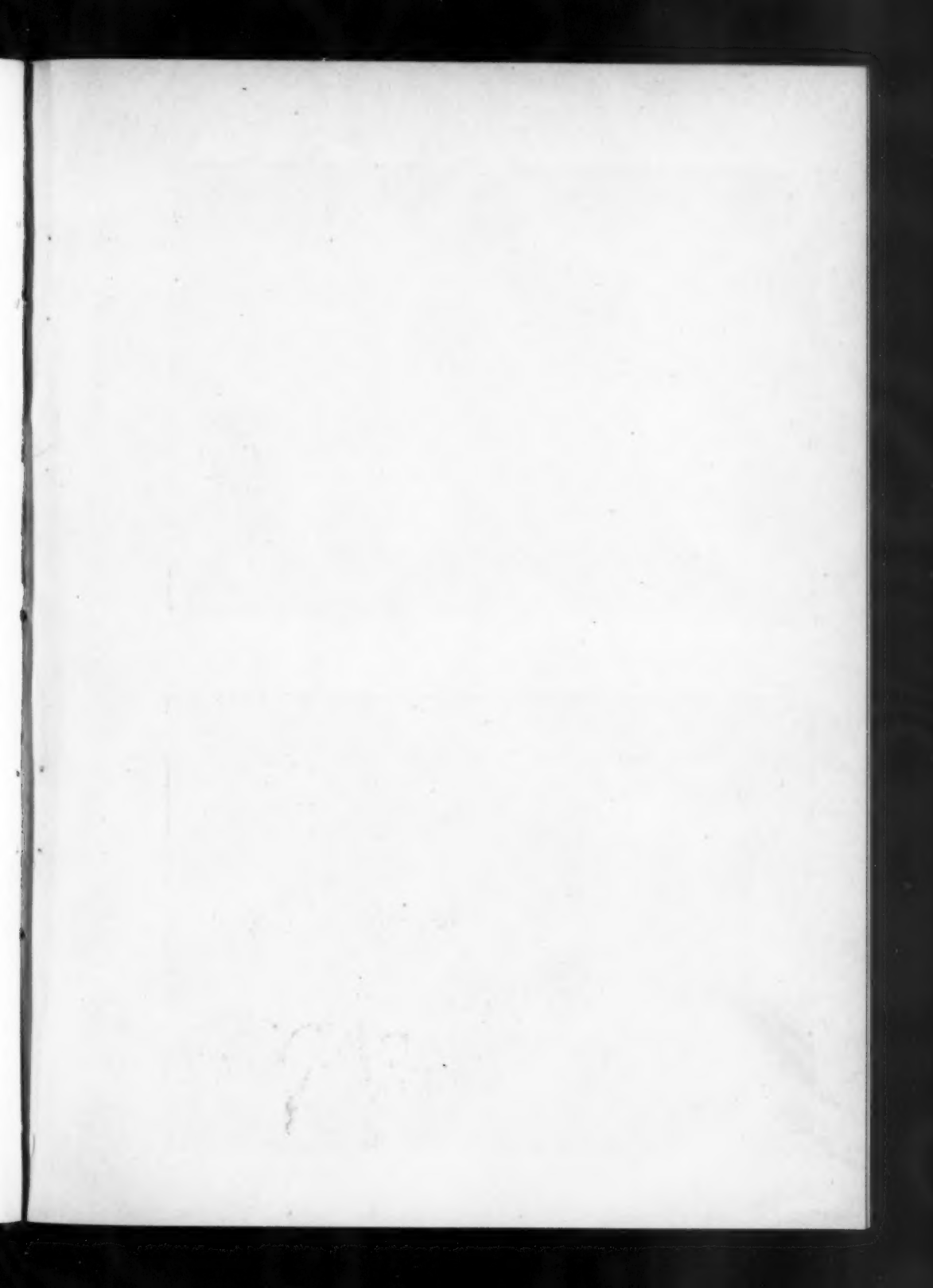
The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

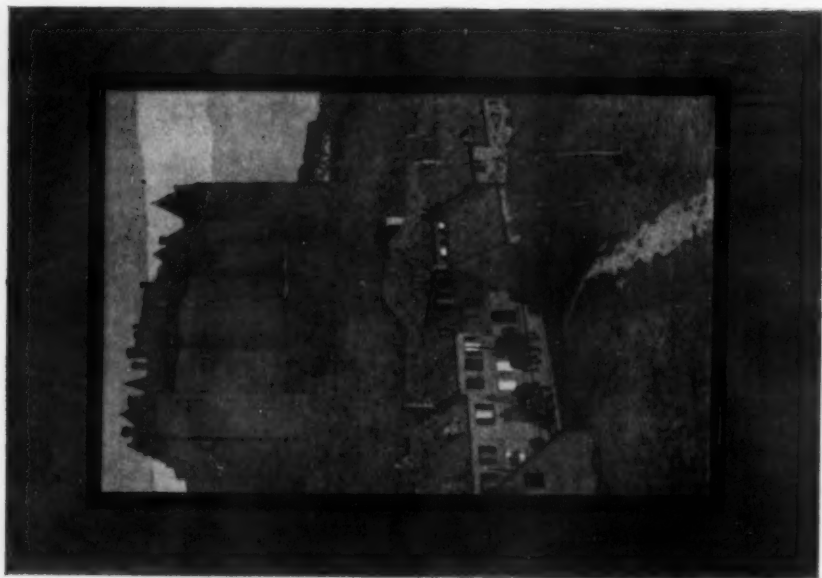
Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

A dash of enthusiasm is not a thing to be
ashamed of in the retrospect.—Stevenson.



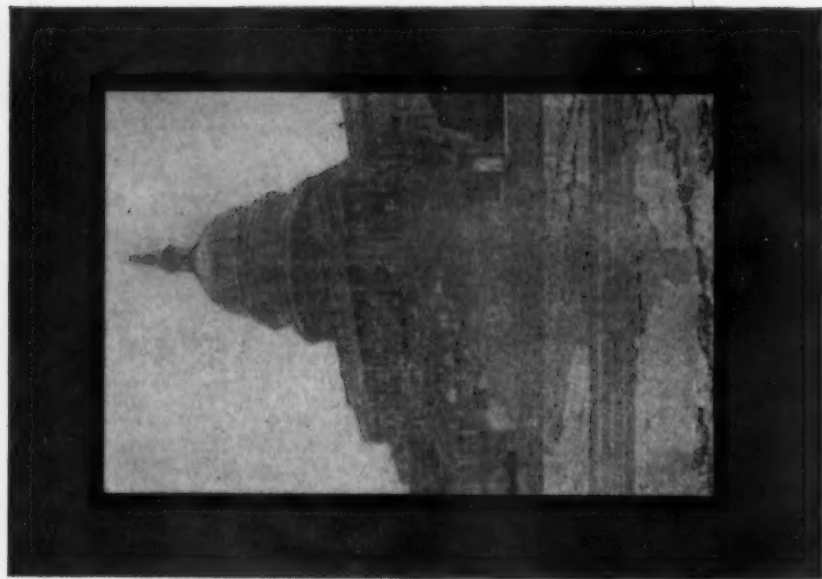


CHATEAU OF LUYNES, BY JULES GUÉRIN

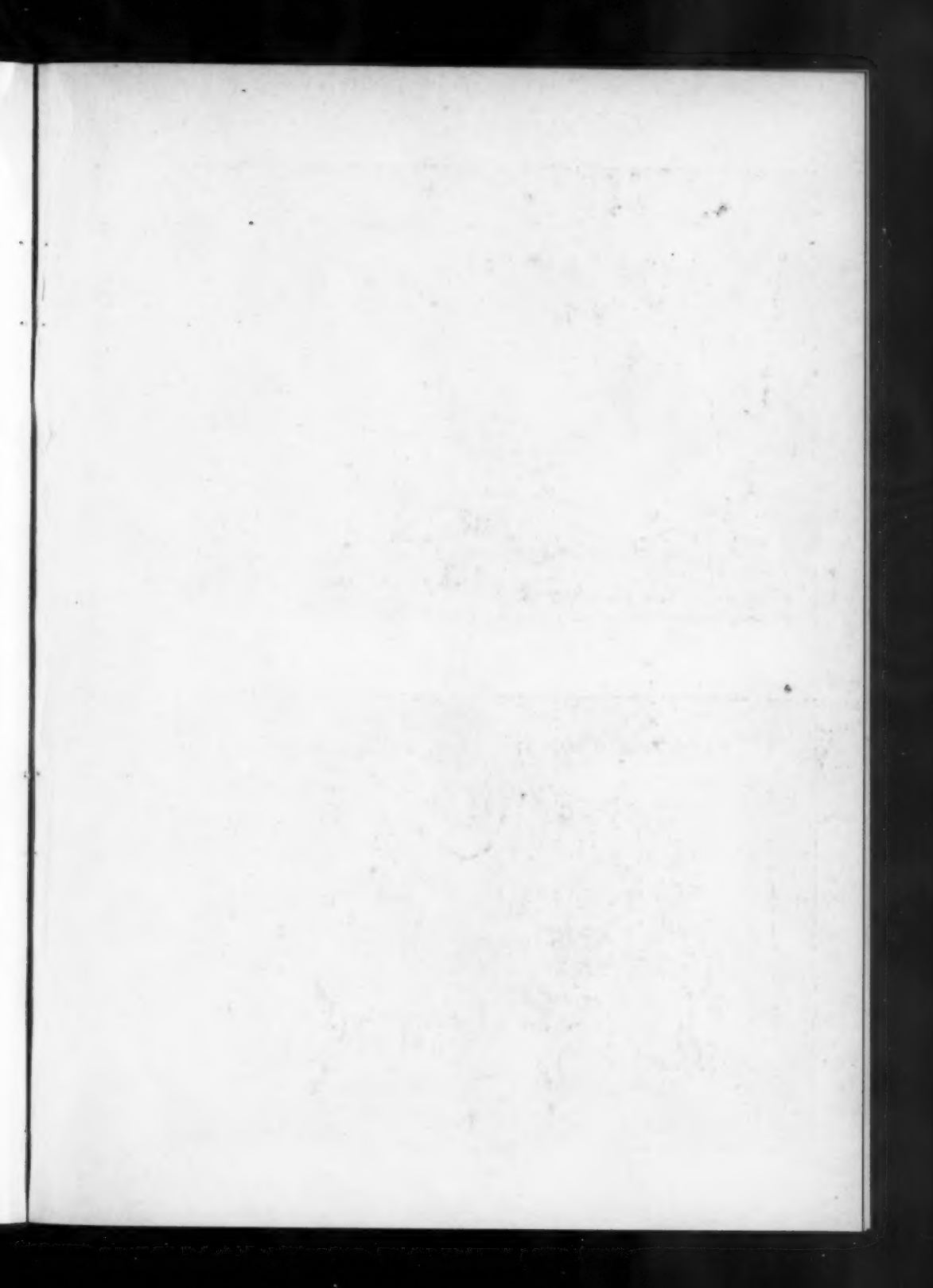
REPRODUCTION OF "GUÉRIN PRINTS"

SIZE OF PRINTS 16X24 INCHES

COURTESY OF THE UNIVERSITY ART SHOP, EVANSTON, ILL.



CAPITOL, WASHINGTON, D. C., BY JULES GUÉRIN





CHATEAU OF AMBOISE, BY JULES GUÉRIN

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INDEPENDENCE HALL, PHILADELPHIA, BY JULES GUÉRIN





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